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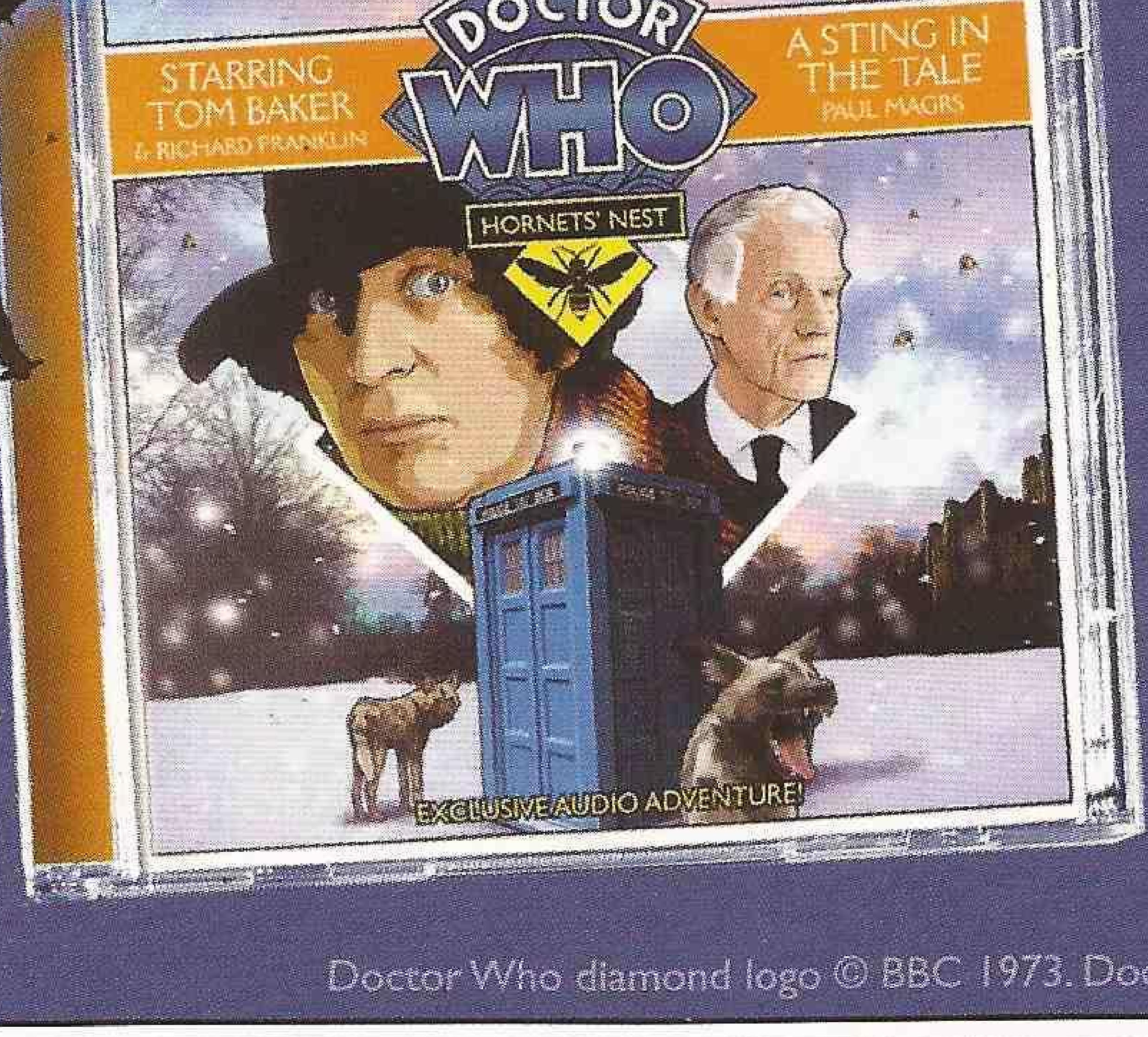
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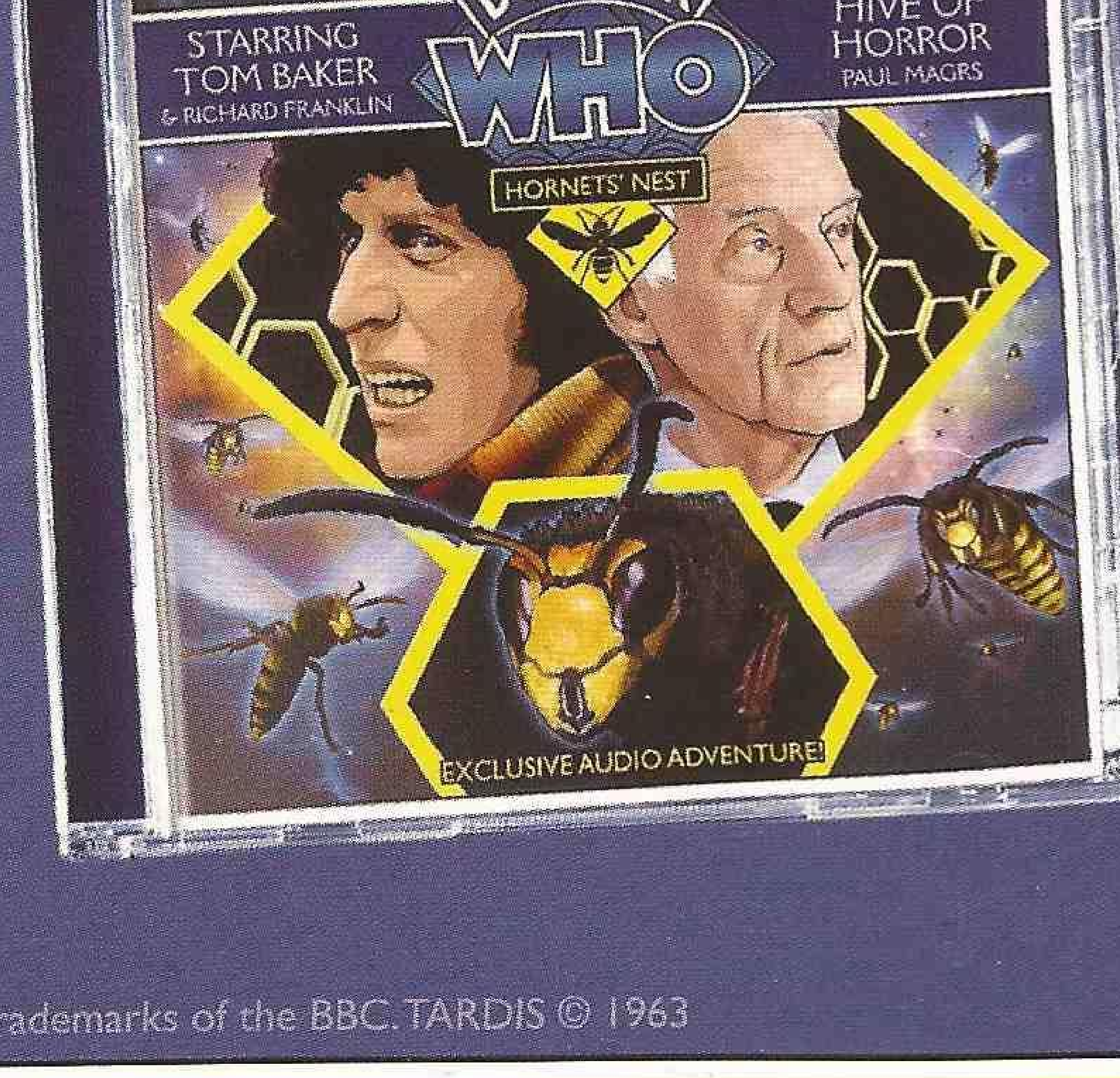
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PULL TO OPEN

"That's the thing about *Doctor Who* – it pays you back, every single time..."

THE WATERS OF MA
SUNDAY 15 NOVEMBER*
*Not 100% confirmed at time of going to press – so keep an eye on the TV listings!

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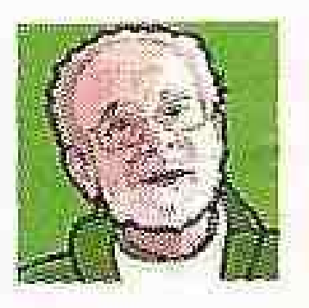

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DOCTOR·WHO
MAGAZINE

EDITOR TOM SPILSBURY
ASSISTANT EDITOR PETER WARE
DESIGNER PERI GODBOLD

HEAD OF PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

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CONGRATULATIONS TO Jonny and Debbie for getting married!

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Letter from the Editor

If there's a downside to the extraordinarily long life of our favourite television show, it's the inevitability that, as time passes, we will lose more and more of *Doctor Who*'s early architects.

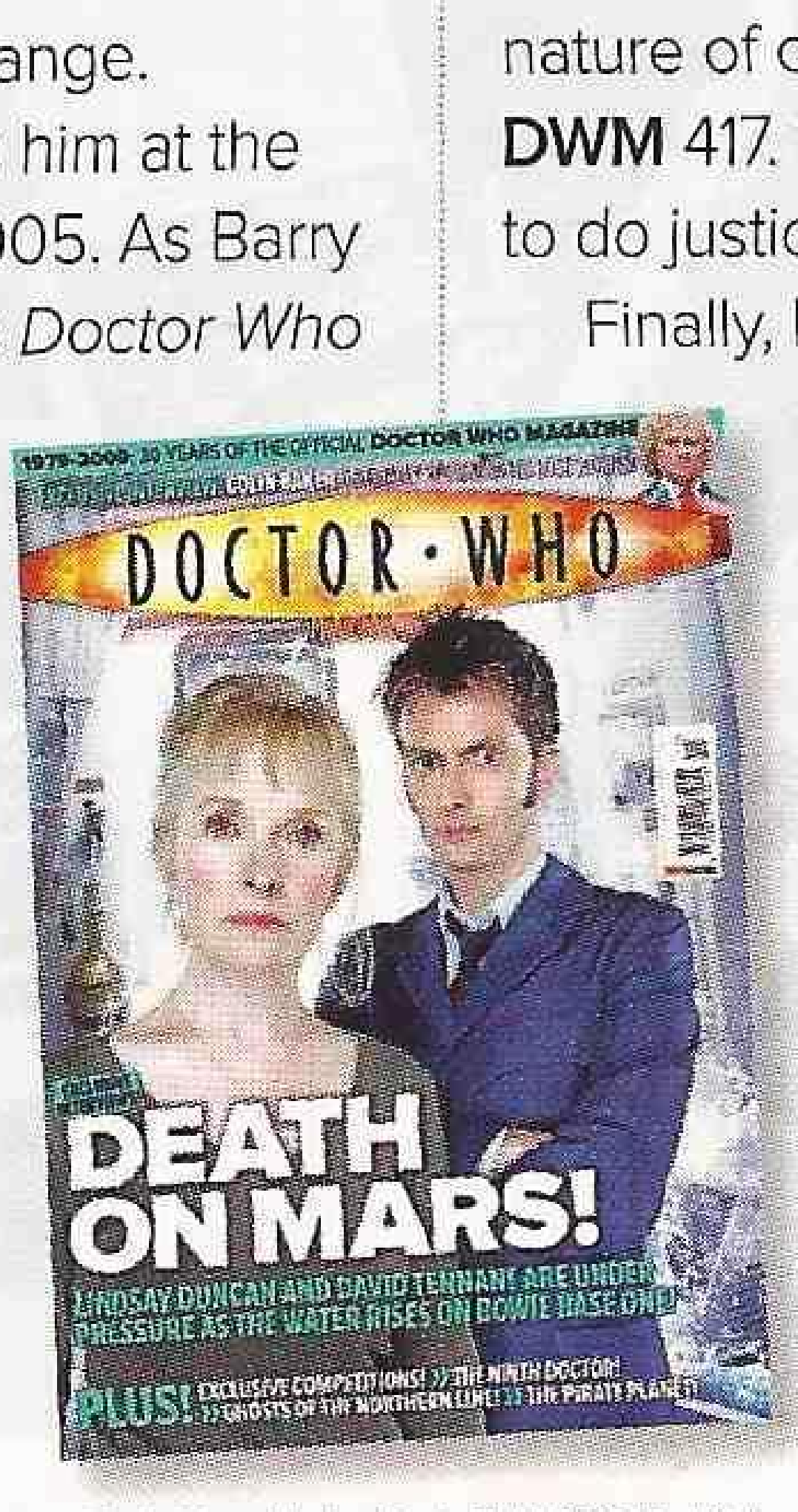
Barry Letts' reign as *Doctor Who* producer had finished even before I was born, but his contribution to the series still had a massive effect on my childhood. Whether it was by reading the Target books (including, of course, Barry's own novelisation of *Doctor Who and the Dæmons*), or by learning about the stories he produced from this very magazine, the adventures of the Third Doctor, the Brigadier and the UNIT team were as real and as exciting as any of the *Doctor Who* stories I was watching on TV at the time.

In later years, as a member of the **DWM** team, I met Barry on a number of occasions. Those of you who also had the pleasure will know of Barry's sharp wit, keen intellect, and gentle demeanour – but even if you never met him face to face, all of these qualities were apparent in his many interviews and contributions to the *Doctor Who* DVD range.

I particularly remember chatting with him at the preview screening of *Rose* in March 2005. As Barry had been openly critical of much of the *Doctor Who* produced in the 1980s, it was heart-warming to see him so delighted that the programme had finally "returned to greatness," with a budget that he "could only dream of."

True to his principals, Barry was always capable of making criticisms where he felt they were justified, both of *Doctor Who*'s modern incarnation, and of his own era. However, after chatting or debating with him, you always came away with the impression of a man who was unwaveringly fair, and – more to the point – an absolute gentleman, in the truest sense of the word. I'll miss him.

DWM will, of course, present a longer tribute to the life and work of Barry Letts very shortly, but because of the timing of this sad news, and the nature of our Christmas deadlines, this will appear in **DWM** 417. We feel that this is a feature that we need to do justice to, and it shouldn't be rushed.



DOCTOR·WHO
DEATH ON MARS!
LINDSAY DUNCAN AND DAVID TENNANT ARE UNDER PRESSURE AS THE WATER RISES ON BOWIE BASE ONE!
PLUS!

Finally, I have to make an announcement: after an unprecedented five years at the same price, I'm sorry to say that this is the last issue of **DWM** costing £3.99. The next two issues will be bumper 84-page editions at £4.99 each, after which we'll move to a new regular price of £4.20. We hope you feel that we still give you value for money, and if you turn to page 67 there's a chance to subscribe at the old prices for a couple more months yet.

But for now... on to Mars!

Tom

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PRODUCTION NOTES

Doctor Who's departing executive producer **Russell T Davies** writes his penultimate column for **DWM**...

BACK TO WORK! I'm writing this in mid-October, in Los Angeles, preparing to fly to the UK in six days' time to finish the job, and complete David Tennant's final episodes. But it's been a savage month, this October of 2009. With the loss of too many good people. Not least, the passing of the wonderful Barry Letts.

On that day, as texts and phonecalls bearing the bad news flew around the world, we all took stock, to remember those magical days of Giant Maggots and Miniscope Polari and Venusian Aikido. The work of Mr Letts and his team made my childhood so much more vivid, so much bigger, so full of style and size and flair, with such a big, beating heart. Barry's version of *Doctor Who* had an unfettered imagination, treating children with such respect – one week, we'd learn the grim truth about pollution, the next, the Doctor had a flying car! Amazing stuff! I remember the only time I met Barry, in Cardiff, at our 2005 Press Launch for Series One. Bear in mind, for me and Phil Collinson, this was a hell of a big night – one of the biggest of our careers! But d'you know what excited us most? Barry Letts and Terrance Dicks were there! We congregated round them, as fanboys, not producers. Phil was grinning afterwards, and told me, "I sat behind Barry for the screening. He turned to me halfway through, gave me the thumbs up and said, 'I walked out of the last one!'" The fact that he stayed, that night, was the only vote of confidence we needed.

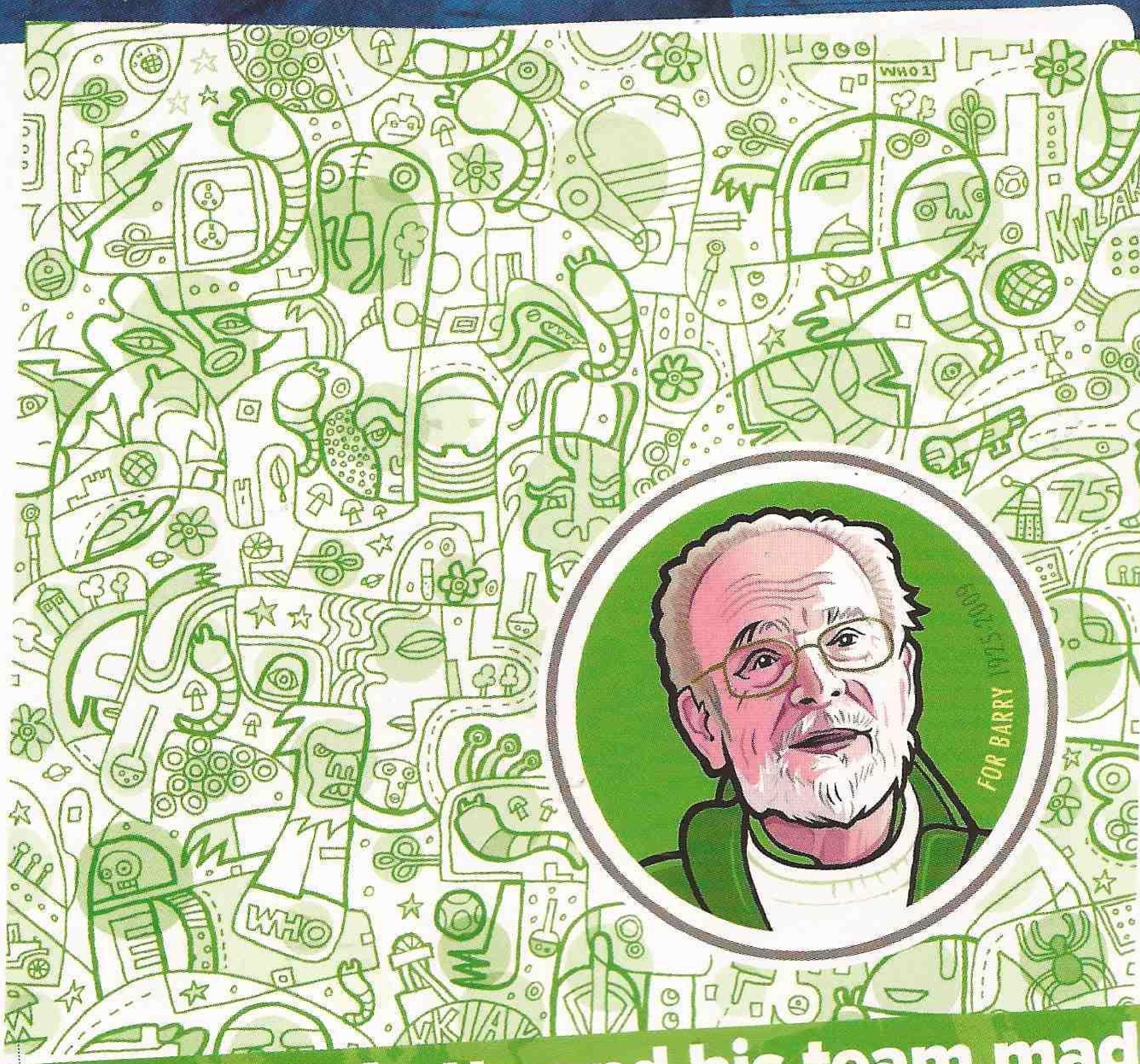


Illustration **BEN MORRIS**

"The work of Mr Letts and his team made my childhood so much more vivid, so much bigger, with such a big, beating heart..."

So his legacy stands intact, and his good work continues, as it will forever, I hope. Back over the sea, in Britain, where the production of brand-new episodes of *Doctor Who* rolls on and on and on...

Looking ahead at our future schedule – though it's in the past, for you, by the time you read this; such is time travel – Julie and I will fly in on 24 October, drive to Cardiff, and the next day, Sunday 25, we'll go to the dub in BBC Wales, where the faithful sound team will show us the finished *Waters of Mars*. Exciting! We'll watch it at 10.00, give notes, go away while the notes are acted upon, then come back at 17.00 to see it again. The 10.00 viewing is always on a big screen, with speakers at full blast, while the 17.00 viewing is on an ordinary TV, to check domestic levels. But no wonder I love this job – I get to see *Doctor Who*, again and again!

And so the week continues. The next day, Monday 26, we'll watch Episode 4.17 – which has our longest title yet, it's all of six words! – and then 4.18, *The End of Time*, all on the same day. Give notes. Then come back on Wednesday 28 to see them both again. And all the while, we'll be finessing the final changes on Mars so that we can whisk the tape off to London, on Friday 30 October, for the Press Launch (which I keep calling "The Mars Launch – but there's no rocket!" Ha ha. Oh me oh my. Everyone thinks that's so brilliant, they forget to laugh, bless them).

Sounds a bit of a rush, doesn't it?! But we'd never rush *Doctor Who*. This is just the normal amount of work arranged into a single week, that's all. And we're not coming to this cold – already, here in America, I've seen three different dubs of *Mars*, tweaking the levels each time ("Can that mysterious gurgle from the Bio-dome be even more mysterious? And even more gurgling?"). As soon as October's over, Julie flies back, but I'm staying behind for an extra week, partly to see Manchester again, but also to be on hand in case the episodes need further viewing. And even after that, we'll be checking stuff on DVD. Every detail lovingly honed and buffed! For the Christmas episodes, even the Vinvocci necks are being painstakingly tinted in the grade, so they're a slightly deeper shade of green.

Of course, things are never straightforward in the Sci Fi Empire of South Wales. There's always 16 things going on at once! In that October week, we'll also be having script meetings for *The Sarah Jane Adventures* Series Four, dealing with first drafts from four old writers and one new; top secret *Torchwood* meetings (fingers crossed!); viewings of the almost-finished *Dreamland*, which is due to be released towards the end of November (that cliffhanger reveal at the end of Episode 2 is amazing!). And hey, you never know, we might even get to sign off on Special Project 3. Though that won't take long...

Blimey, that's busy. I said to Julie, "Did we work like this all the time, back then?" "Yes," she said. "All the time." But then, just this morning, I got an email from Steven Moffat, who was so happy with his latest set of rushes, he sounded like he was walking on air. That's the thing about *Doctor Who*, and I'm absolutely sure that Barry Letts knew this; it pays you back. Work hard, and well, and this show pays you back, every single time.

AND FINALLY, ESTHER. I'M TOLD THAT THIS is the 75th *Production Notes* – 75 months of bliss! We've lasted longer than most marriages. But now, after all these years, I've only got one more page to go. (Who cheered?) So join me next month, egg nog and mince pie in hand, for the joys of Number 76, which will incorporate, for my very last time, the Traditional & Compulsory & Hilarious Annual Twelve Days of Christmas Countdown. I can promise thrills, spills, secrets, cheekiness, ribaldry, mistletoe and a shocking climax involving stuntmen and fruit. Be here! DWM

GALLIFREY GUARDIAN

PLUS SPECIAL PREVIEW!

All the latest news from every corner of the *Doctor Who* universe...

Destiny calling...

The Waters of Mars marks the Tenth Doctor's last adventure before his destiny comes knocking (four times). **David Bailey** asks **Russell T Davies** where the Doctor goes from here...

The end is on its way," admits Russell T Davies, executive producer and co-writer of *The Waters of Mars*, "though of course, as *Doctor Who* fans, we're all getting obsessed with that, so we might miss the fact that *The Waters of Mars* does act as a free-standing adventure all of its own. There's no real danger of calling these last episodes a three-parter!"

Although we still have one, last, rip-roaring adventure to enjoy before the Doctor must face his destiny, it's hard to ignore the knowledge that the end is nigh. Diehard fans know it, of course, but so does everyone else: news of David Tennant's departure was plastered all over the British media, and the papers have since been filled with photos of Matt Smith's first episodes as the Eleventh Doctor.

"That's the fascinating thing about everyone – not just fans, but the public – knowing that David is about to go," Davies says. "It gives the Doctor a certain stature before we'd even written a word! Even that last scene in *The Sarah Jane Adventures*, with the Doctor saying goodbye, becomes a hundred times more poignant than it would otherwise – and that's now going to increase exponentially with every passing Special." As Davies reveals in *Production Notes* this issue, the post-production on the final two *Doctor Who* Specials has been completed. "By the time this sees print, and *The Waters of Mars* is aired, all the work will be done! Finished, complete, over! Don't forget – there's a brand new series steamrollering in, and it needs those edit suites and dubbing theatres and orchestras. We've got to get out of the way!"

So, now his long work on the show is complete, can Davies sit back and enjoy these last few episodes just like everyone else? "I can always forget my professional connection to them, cos I can sit and watch them like a proper viewer, and get transported by the story. Although that's not completely true. I suppose I'm always simultaneously monitoring the details out of the corner of my eye – but to keep that beady awareness of music, FX, pacing, casting, is no different to being a fan. That's exactly how fans watch things, inside them and outside them at the same time."

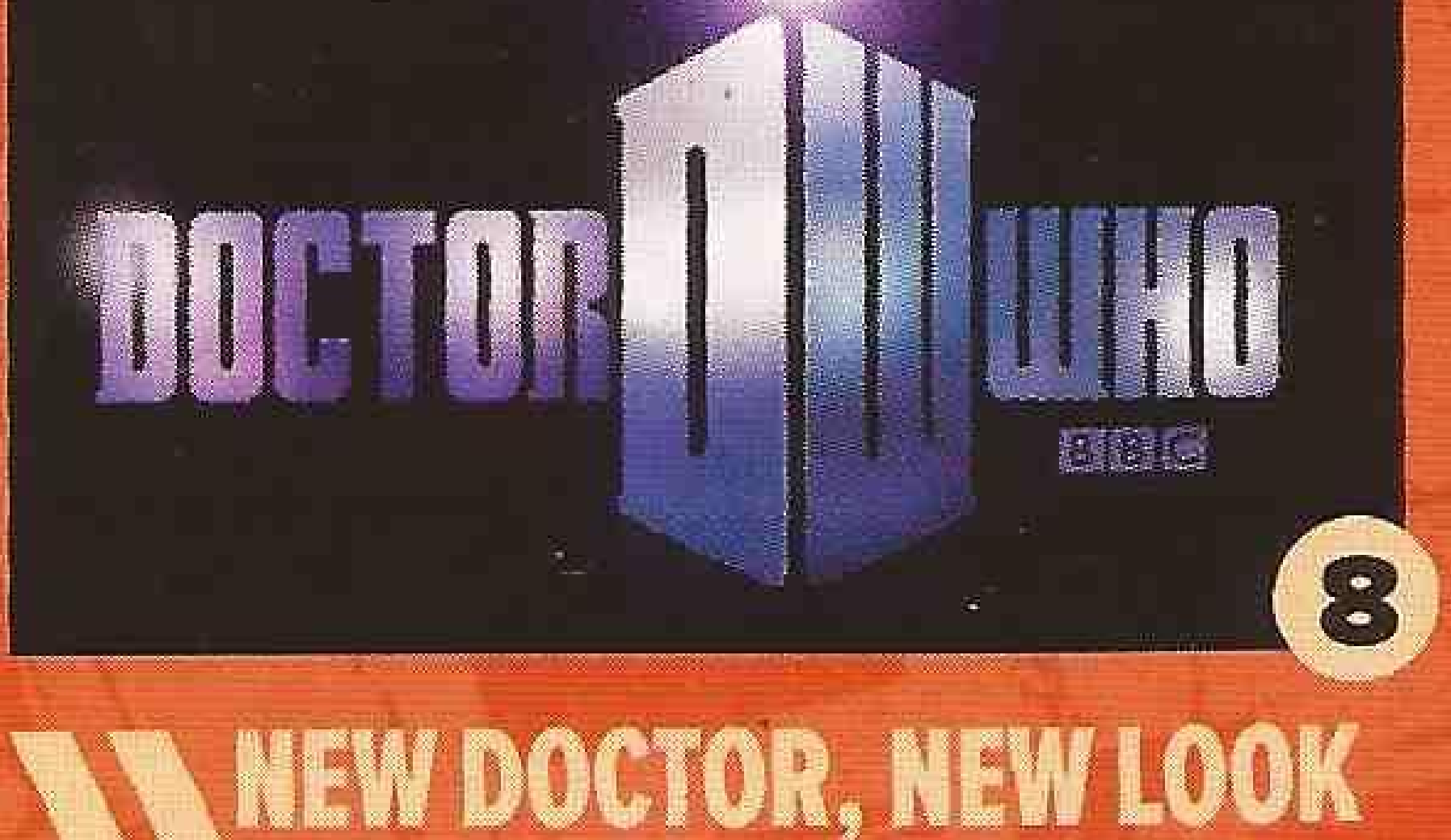
We fans, of course, are eagerly awaiting David Tennant's final episodes – not only because they are certain to promise an epic, exciting dénouement to the Tenth Doctor's travels, but because they mark Davies' final work on the series that he worked so hard to revive. They stand to be some of the most scrutinised episodes since the series returned in 2005. Does that make him anxious about the attention they will receive?

"That sort of thinking would drive you mad," he claims. "Making any piece of TV is hard enough anyway, without pressurising yourself to death. It's *always* anxious! Frankly, it's a miracle anything ever gets made, and I'm always a bit surprised and hugely grateful that the finished episodes even exist. I'm still amazed I got *Why Don't You?* on air!

"But I suppose I did want to make these special for David – he's been the most incredible Doctor, and the greatest ambassador for the show that you could possibly imagine, a role he has to undertake practically 24 hours a day. So I wanted to make this entire ending as good as it could possibly be, to thank him."

THE WATERS OF MARS PREVIEW p6 »

ALSO INSIDE!



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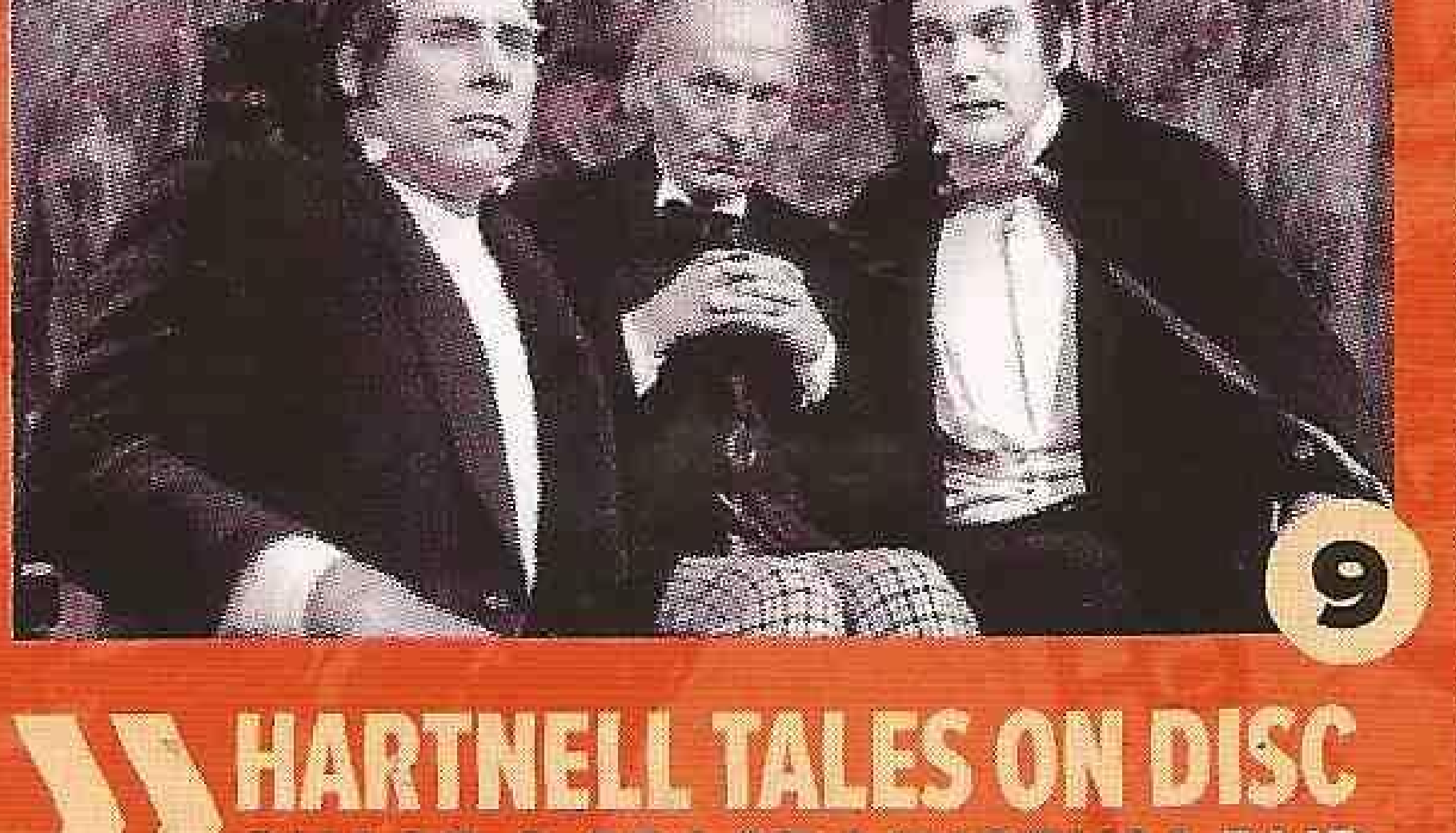
THE NEW LOGO FOR 2010



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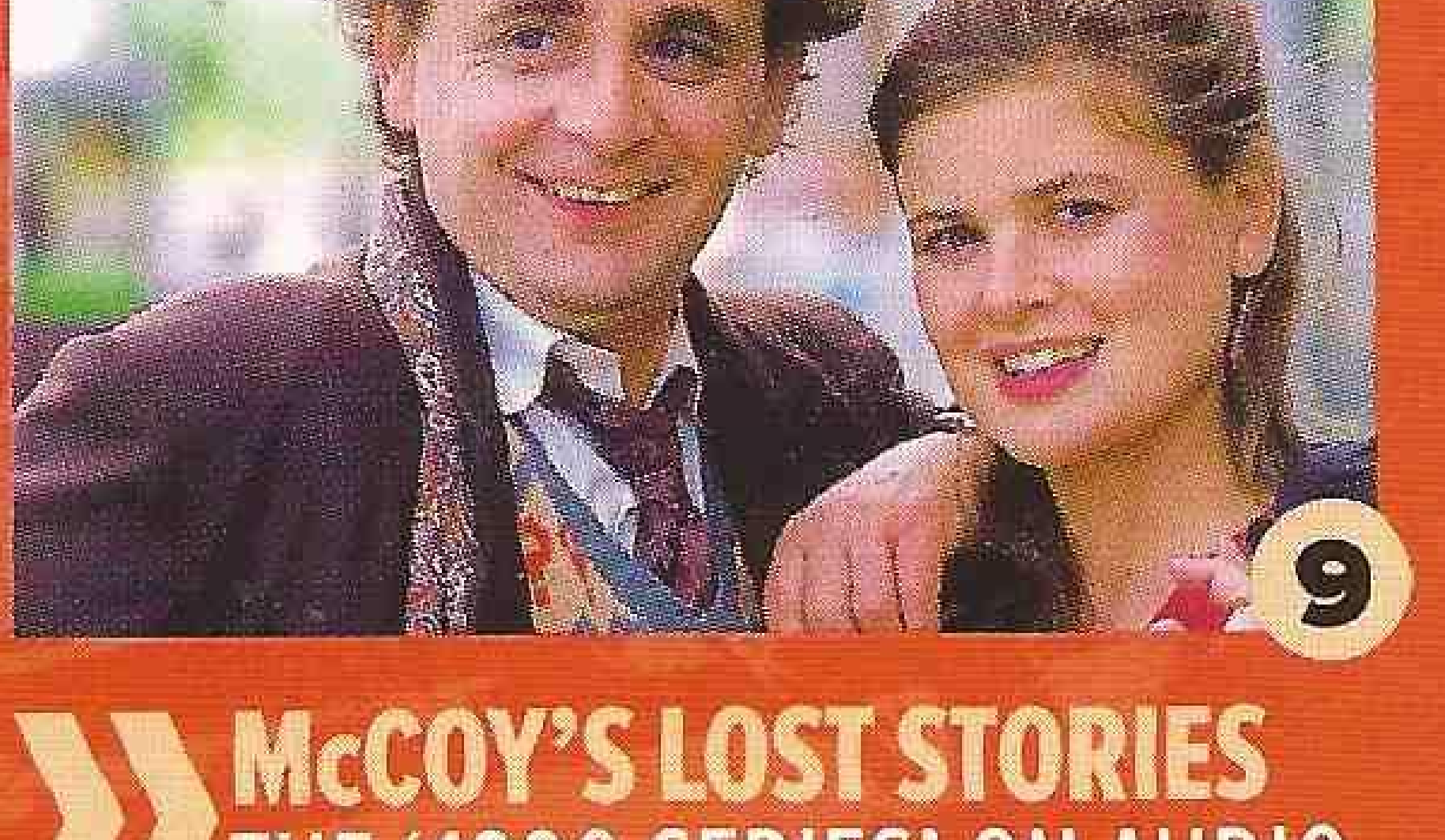
» HARTNELL TALES ON DISC
CHASE & SPACE MUSEUM DVD



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» McCOY'S LOST STORIES
THE '1990 SERIES' ON AUDIO

2009 AUTUMN SPECIAL
THE WATERS OF MARS

Wet wet wet!

So, you've been patient for seven months, and now you're about to get your reward. *Doctor Who* is back! The Doctor arrives on Mars in the year 2059 – but his joy at meeting the planet's human colonists is extremely short-lived...

Words: **David Bailey**

Writer Russell T Davies & Phil Ford **Director** Graeme Harper
Starring David Tennant, Lindsay Duncan, Peter O'Brien, Alan Ruscoe, Chook Sibtain, Aleksander Mikic, Gemma Chan, Cosima Shaw, Michael Goldsmith, Sharon Duncan Brewster

DON'T MISS!
SUNDAY 15 NOVEMBER
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DOCTOR WHO'S WILD AND breathless adventures can often be said to be 'topical' – *The Green Death*, *The Sun Makers* and *Aliens of London* are obvious examples – and *The Waters of Mars* is set to follow in that tradition. The title alone brings to mind NASA's Mars-based robotic probes, Spirit and Opportunity, and the work they've done to explore our closest neighbouring planet. We now know the Red Planet has water, enough to support further, possibly human, exploration. Meet, then, the inhabitants of Bowie Base One. Lead by the tough-as-nails Captain Adelaide Brooke (Lindsay Duncan), these courageous pioneers are the first humans to lead any sort of life in the barely hospitable wilds of Mars. Holed up in their airtight (but not quite watertight...) Bio-dome, they bravely face the harsh realities of carving out an existence on an alien world.

"The quest for water on Mars is such a central part of our tentative exploration of space right now – for obvious reasons," says Phil Ford, the story's co-writer. "If there's water on Mars it means there's a chance we can one day set up bases there. The day that we sat down to talk about this story was actually – believe it or not – the day that NASA announced that they had discovered evidence of water on Mars. So there was a certain synchronicity that day between science and science-fiction!"

The Waters of Mars is Phil's first *Doctor Who* story. As writer of many episodes of *The Sarah Jane Adventures*, along with a TV episode and radio script for *Torchwood*, and the script for the new *Doctor Who* animated adventure *Dreamland*, surely it was only a matter of time before he moved on to write for the flagship series itself.

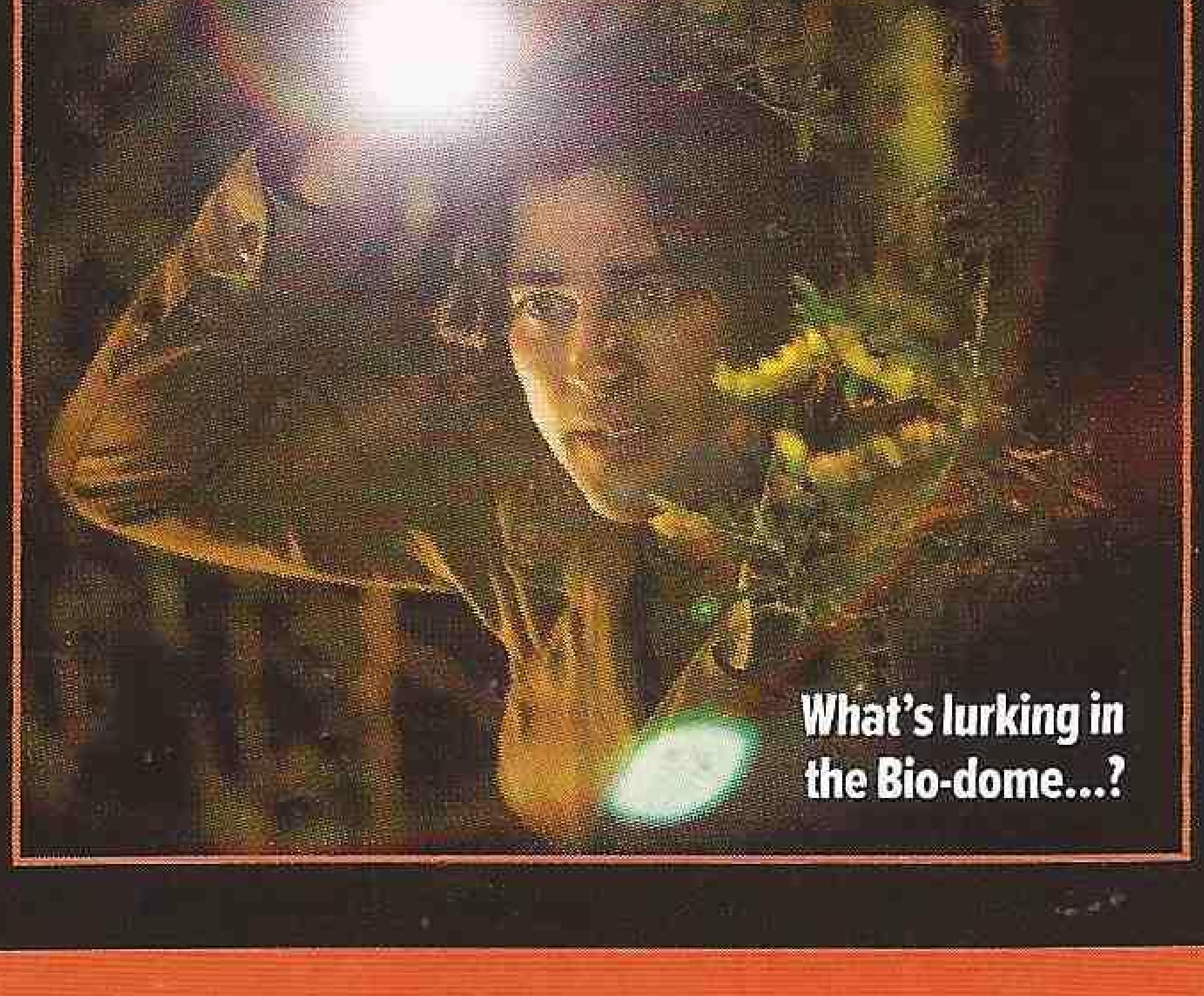
"It was easy choosing Phil," explains Russell T Davies, executive producer of *Doctor Who*, and co-writer of this episode. "Let's be honest, *Doctor Who* is a big show to have on a writer's CV and he absolutely deserved the credit, so I was determined to get him on board before I left. And we've had such a good working relationship on *The Sarah Jane Adventures* – he just walked into the room and got that show from the very first day. You've got no idea how rare that is!"

As the pair of writers started to hammer out the plot for *The Waters of Mars*, a key decision was made to set it close to our time – in the year 2059, to be precise.

"Russell really didn't want it set too far off," Phil explains. "He was keen that any child watching would be able to think one day maybe they'd be running around on Mars – though hopefully not being chased by alien water creatures. And that idea of keeping it within the lifetime of a child today actually became quite crucial to the story..."

Adelaide is the lynchpin around which this whole tale revolves. From very early on, we learn that she and her whole crew are destined for a terrible fate...

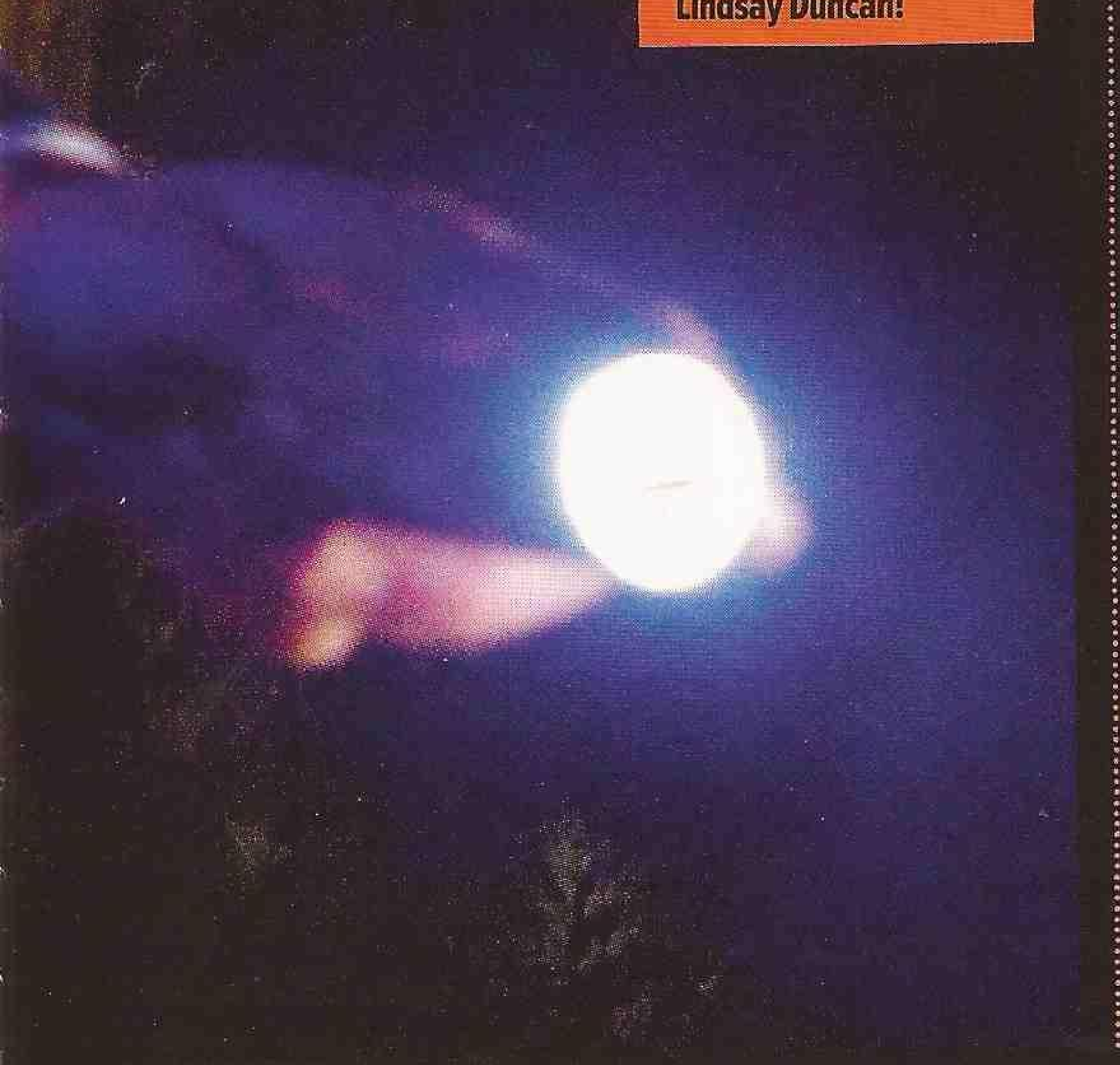
"This is such a doom-laden episode," Ford smiles. "I love a bit of doom. Really very, very dark. And that's not just the situation that the Doctor finds himself in – but the Doctor himself. A lot of that has to do with the process when Russell took over the script; he just took the darkness in the story and turned it downright Stygian. I did four drafts before Russell took it over and I'll be honest, my jaw dropped when I saw how he'd developed things



What's lurking in the Bio-dome...?

The crew of Bowie Base One discovers some very strange life on Mars...

Turn to page 16 for our exclusive interview with Lindsay Duncan!



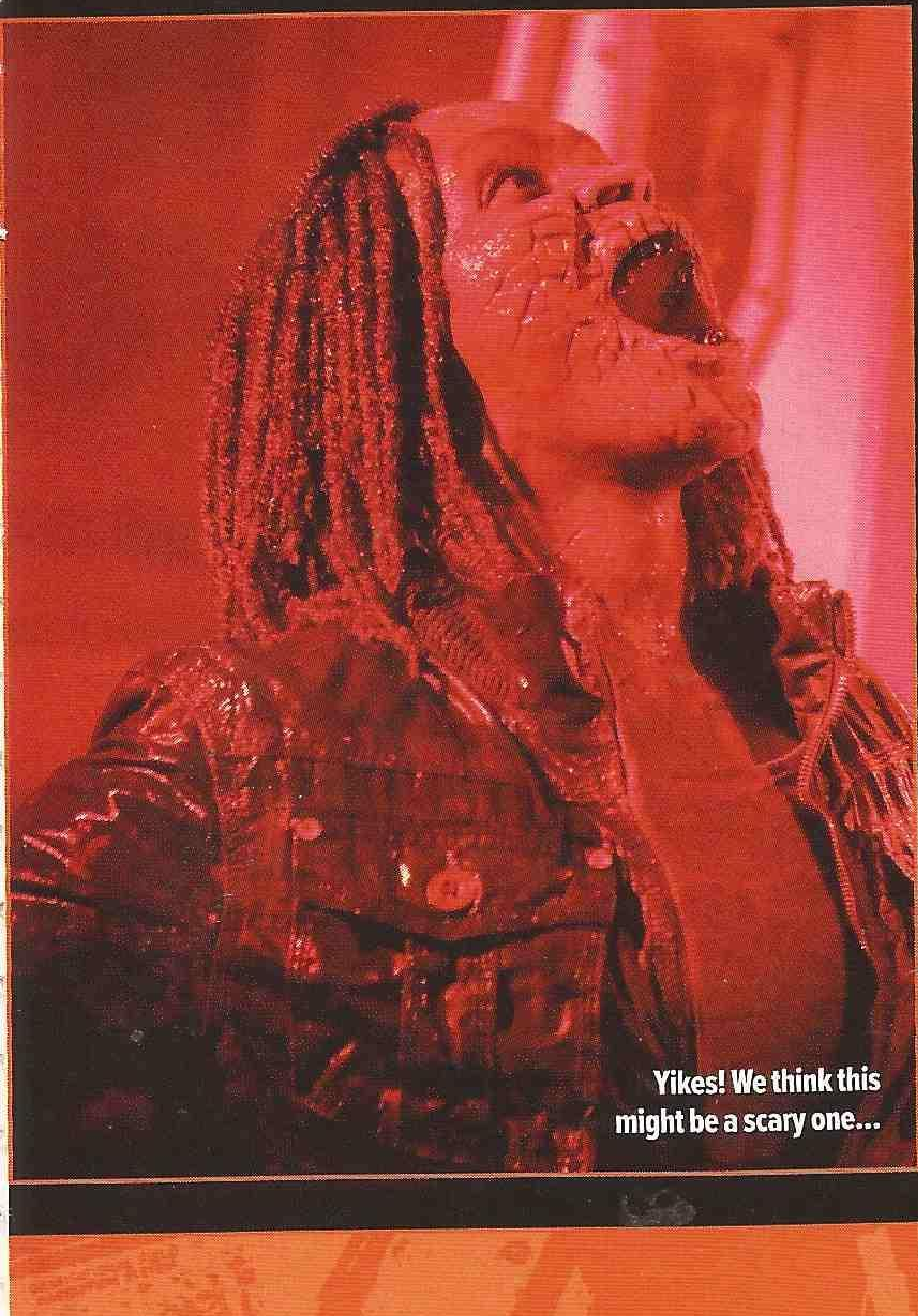
– but it became so dark it was brilliant. If you can have a brilliant darkness, then that's what Russell did with his final draft! But then, that's why Russell is who he is – and why the show is what it is. Brilliant. Even when it's as dark as a black hole."

The Martian pioneers – as we've seen from the story's creepy trailer – face an unusual threat from a seemingly innocuous source. The water they find on Mars isn't simply your run-of-the-mill H_2O...

"When NASA found evidence of water on Mars," Phil says, "that meant that a research base like Bowie Base One was highly possible one day. And wouldn't it be cool if the element that was crucial to humanity's survival on Mars was also the thing that could destroy it?"

Now, this isn't the first time a *Doctor Who* story has had connections with the planet Mars – and there's been much speculation from fans whether we'll see any *actual* Martians...

> **"I wanted to do a NASA-type space station – so it's functional and beautiful..."**


Yikes! We think this might be a scary one...

"Let's be clear, upfront: it's not an Ice Warrior story," Russell states. "So there's no guest appearance. Sorry! But let's be honest, the exact history of that species, and when they were and weren't on Mars, is a bit tricky to work out – especially when *Doctor Who* is full of Martian stories that don't mention the Ice Warriors at all, like *The Ambassadors of Death* and *Pyramids of Mars*. Even *Image of the Fendahl* gets in on the act! So, if you want to imagine them lurking offstage, that's fine – but if you hold your breath, waiting for them to appear, you'll end up in A&E, I'm afraid. Though as to whether they get a mention or not... You'll just have to wait and see!"

Doctor Who is no stranger to spaceships and space stations, or adventures on wild and unusual alien worlds. But *The Waters of Mars*, set only 50 years from now and on a planet we learn more about every day, features the trappings of a world we could easily extrapolate from our own.

Russell was very keen to get his teeth into this near-future world: "Just before I leave, I wanted to do a different sort of design – NASA-type space stations, something very finished and solid and believable, so it's functional and also beautiful. Previously, we've had a great time converting every South Wales factory into spaceships, so they're all rusting and leaky and steamy, in a boiler-room universe, but this story's different. The technology hasn't had time to decay – it's only 2059, so everything's much more realistic. They even went and researched what sort of bolts NASA would use, it's that detailed!"

"The Mars base is only a few decades into the future," Phil explains, "so that meant it wasn't going to look too *Star Trek* or anything. Not too hi-tech. You want to keep as much of the reality of Mars and what life would be like up there, but at the end of the day you want to tell a good adventure story – one that in this case is actually both pretty scary and dark. We have a robot up there, but he's really a pretty basic robot."

DOCTOR·WHO

Quote, unquote

THE DOCTOR: I think certain moments in time are fixed. Tiny, precious moments. Everything else is in flux, anything can happen, but those certain moments, they have to stand.

In a nutshell...

The Doctor arrives on Mars to meet the planet's first human colonists, but his excitement at their pioneer spirit soon turns to dread. It's 21 November 2059, a day that is destined to go down in history...

Ah, Gadget – the latest in a long line of robots in *Doctor Who*. What fan hasn't heard the tales of the cantankerous K9 prop causing havoc throughout his stint on the show in the 1970s? Or the ill-fated android companion, Kamelion, in the 1980s: consigned to a cupboard after barely five minutes aboard the TARDIS. You'd think, after 30 years, the crew would have learnt how to keep their robotic actors under control...

"What?" laughs Russell. "Are you asking if a *Doctor Who* robot behaved himself?! Of course he didn't! Though we're not daft, we could see that coming from the very first Tone Meeting – so Gadget's crankiness and clumsiness was written into the script from the very start. There's a running joke, in that even the Doctor is aware of how annoying robots can be. In a rather dark script, we get some of our funniest stuff out of that!"

So, we've got robotics, hardcore tech, studio equipment... What's the last element you want to add to that mix?

"The most challenging thing this time was water," Russell says. "That involves a whole set of problems we'd never faced before – and bear in mind, it's safety first, with all our wires and electrics all over the place. [Production Designer] Ed Thomas and his team had literally double the work, to make everything safe. And it also meant some of the actors getting very uncomfortable – imagine spending you entire working day, wet! Then again, for all I know, that's a normal day at **DWM** Towers." [*Only when Peter's crying at* Doomsday *again – Ed*]

Step away from the watery horror inside Bowie Base One, though, and we find ourselves on the wild, untamed wilderness of the Martian surface. At once familiar (thanks again, Spirit and Opportunity!) and deeply alien, how did the crew approach bringing Mars to life?

"It's that old faithful – the quarry!" Russell cries. "But [visual effects house] The Mill has done some spectacular work to take those basic landscapes and extend them into the huge, sweeping vistas of the Red Planet. It's quite breathtaking. And of course, it means tinting every exterior shot in the grade, so the whole feel of the story becomes filled with red. Then the sun sets, and the red darkens, and the real trouble begins..."

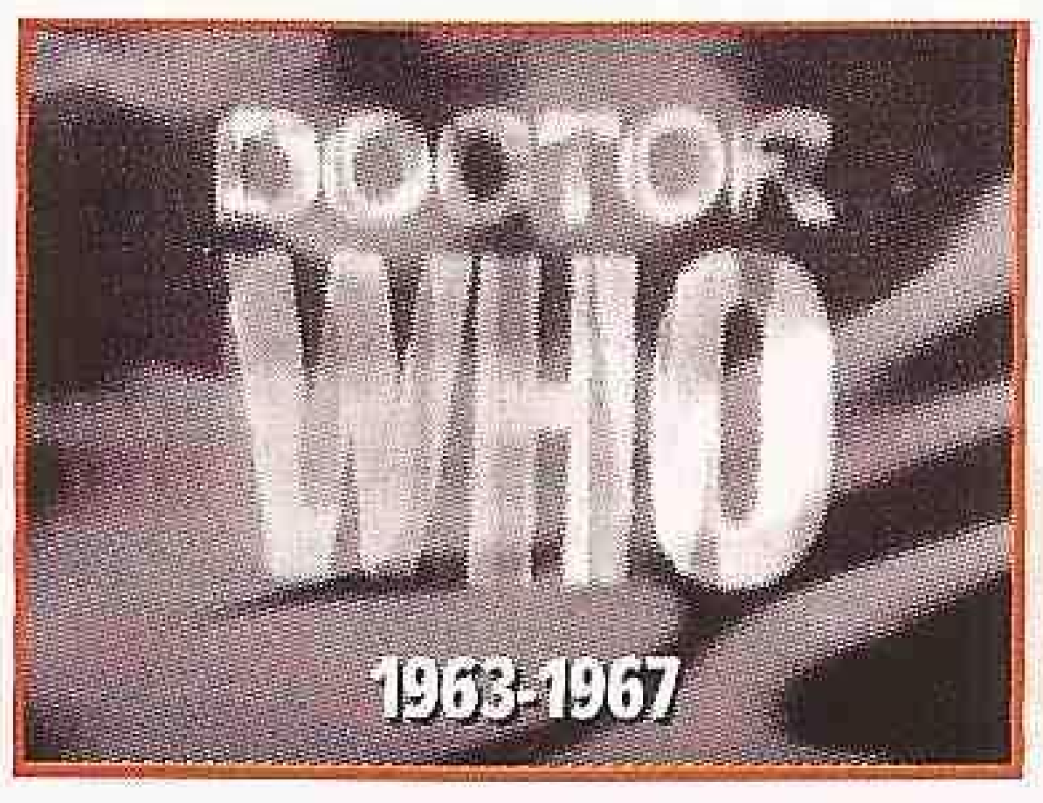
The Doctor goes on a pretty harrowing journey, as destiny unfolds for the hapless inhabitants of Bowie Base One. *The Waters of Mars* explores some hidden depths to our favourite Time Lord...

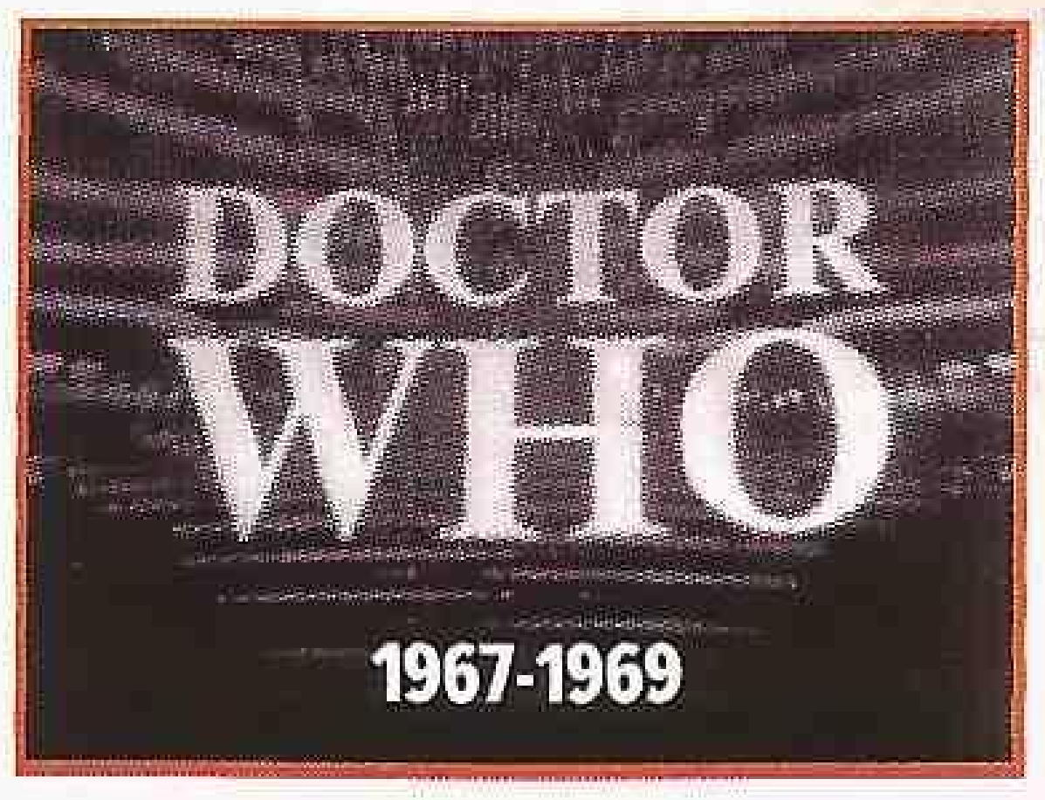
"With my time on *Doctor Who* coming to an end, I was keen to touch parts of the Doctor that haven't been explored before," Russell explains. "So as events close in on him, David absolutely lets rip with the fireworks, in what I think is his most extraordinary performance yet – and that's just the start of it, compared to where he's heading at Christmas!"

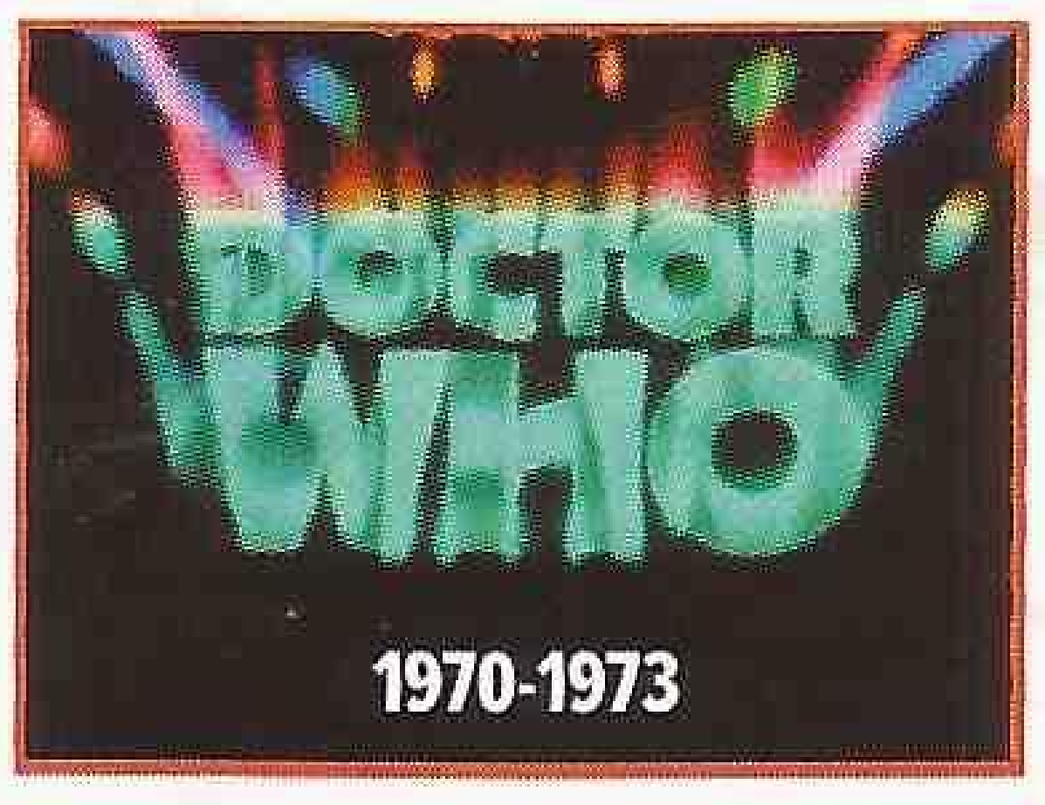
GALLIFREY GUARDIAN

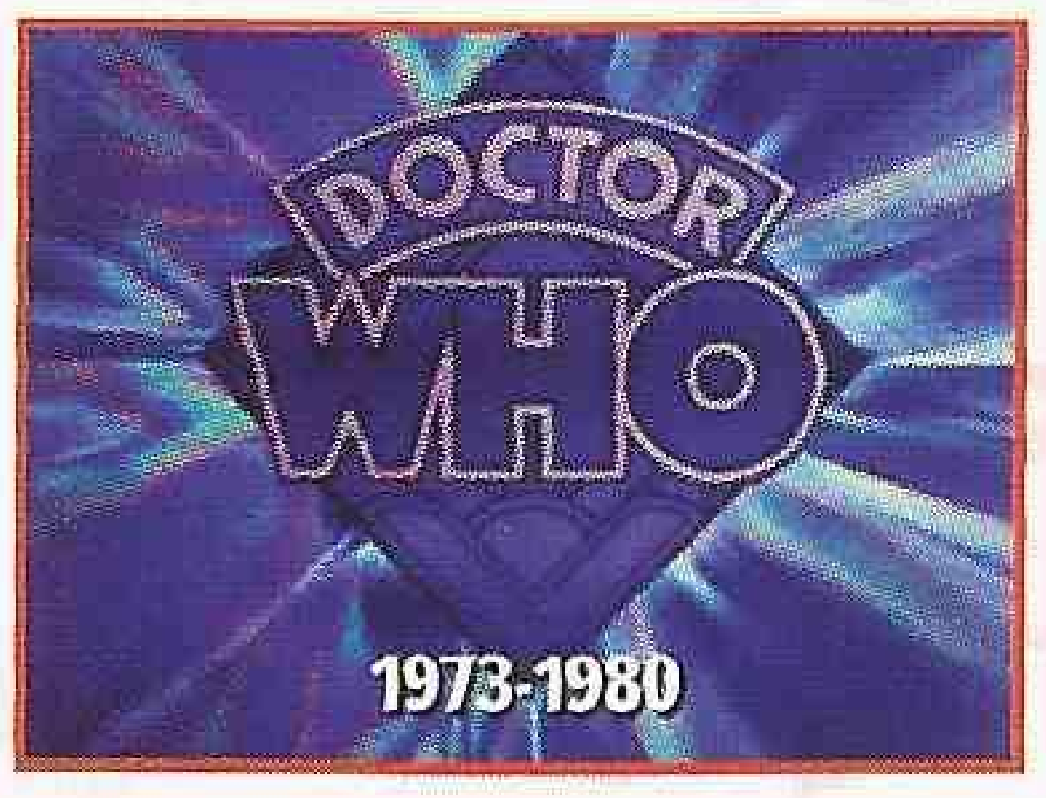
All the latest news from every corner of the *Doctor Who* universe...

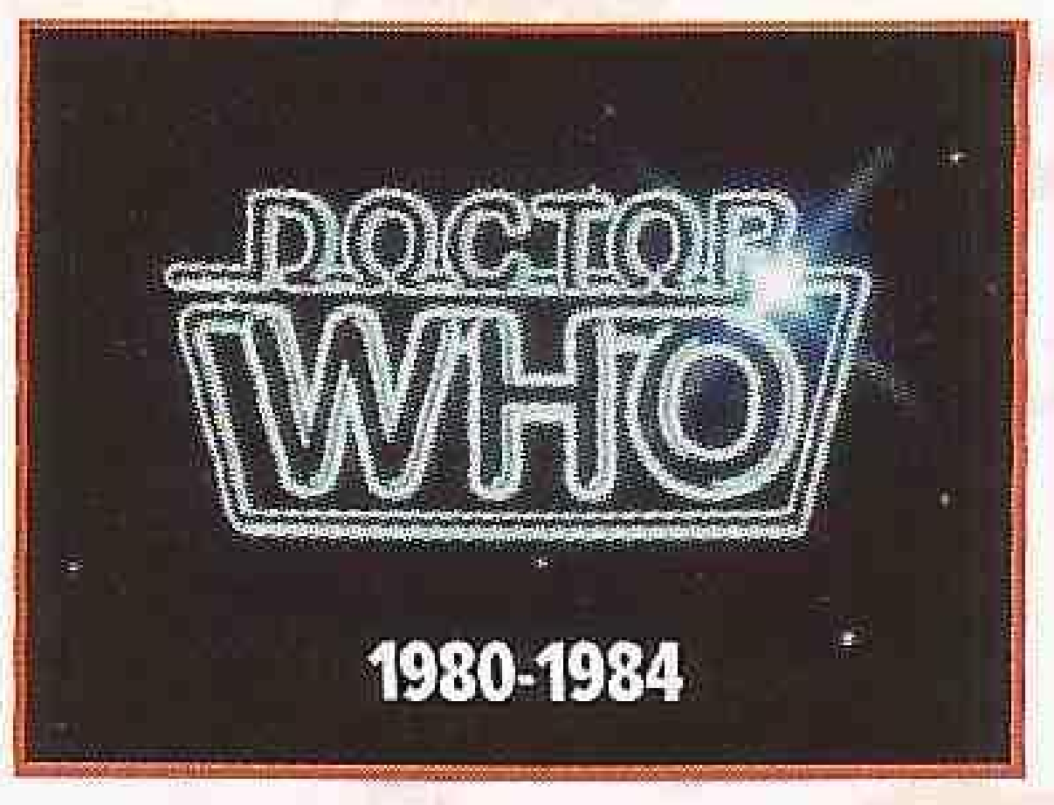
A bold new look for Doctor Who in 2010...

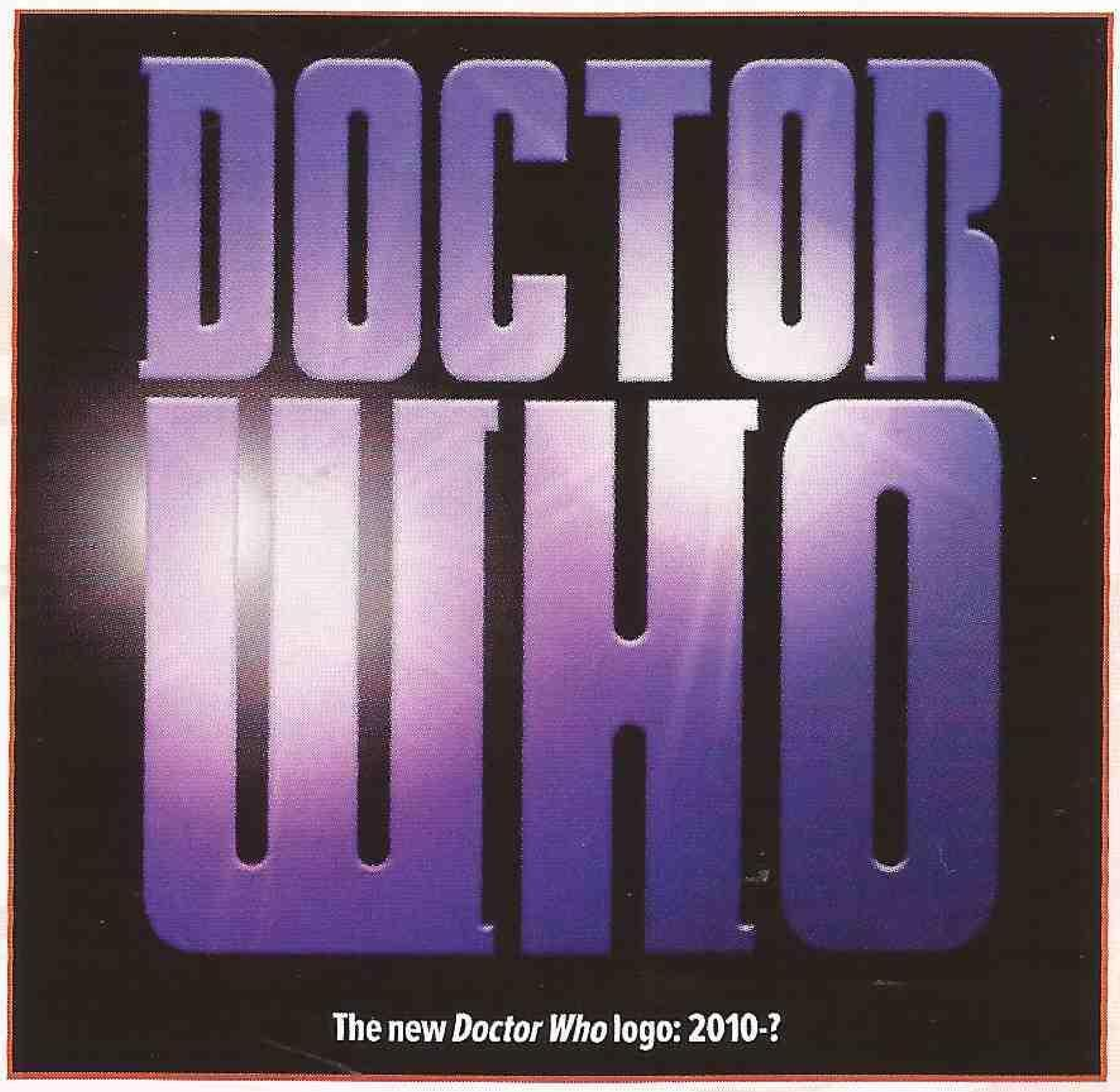

1963-1967

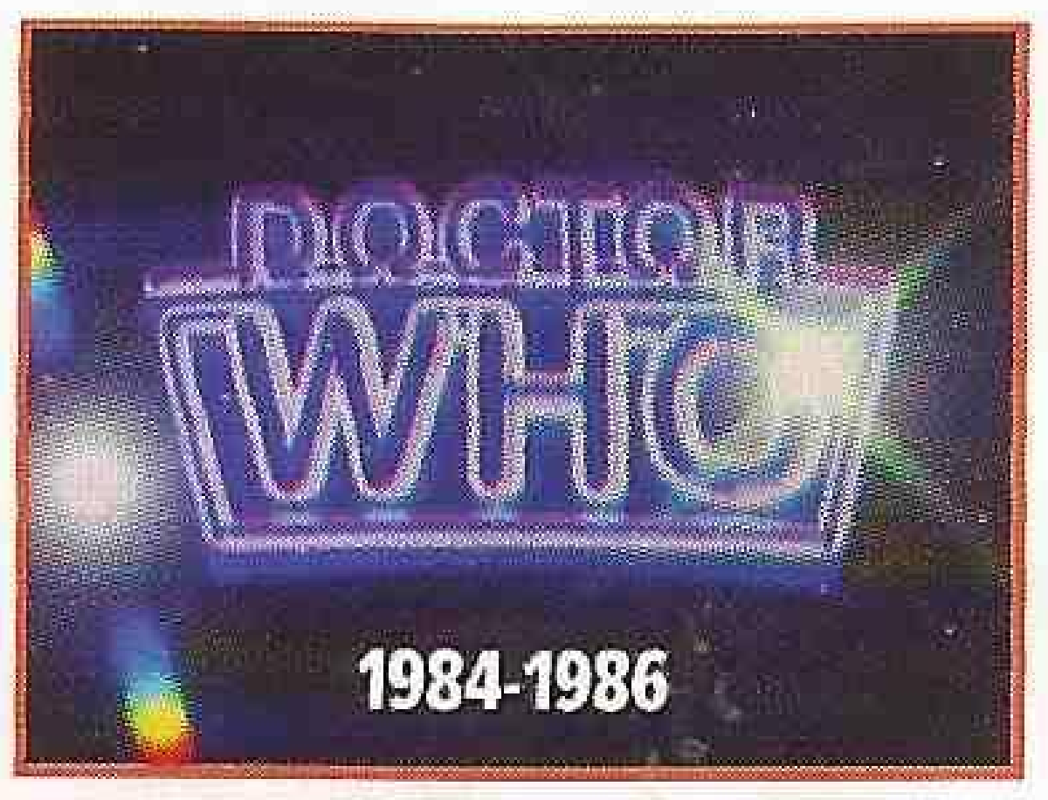

1967-1969

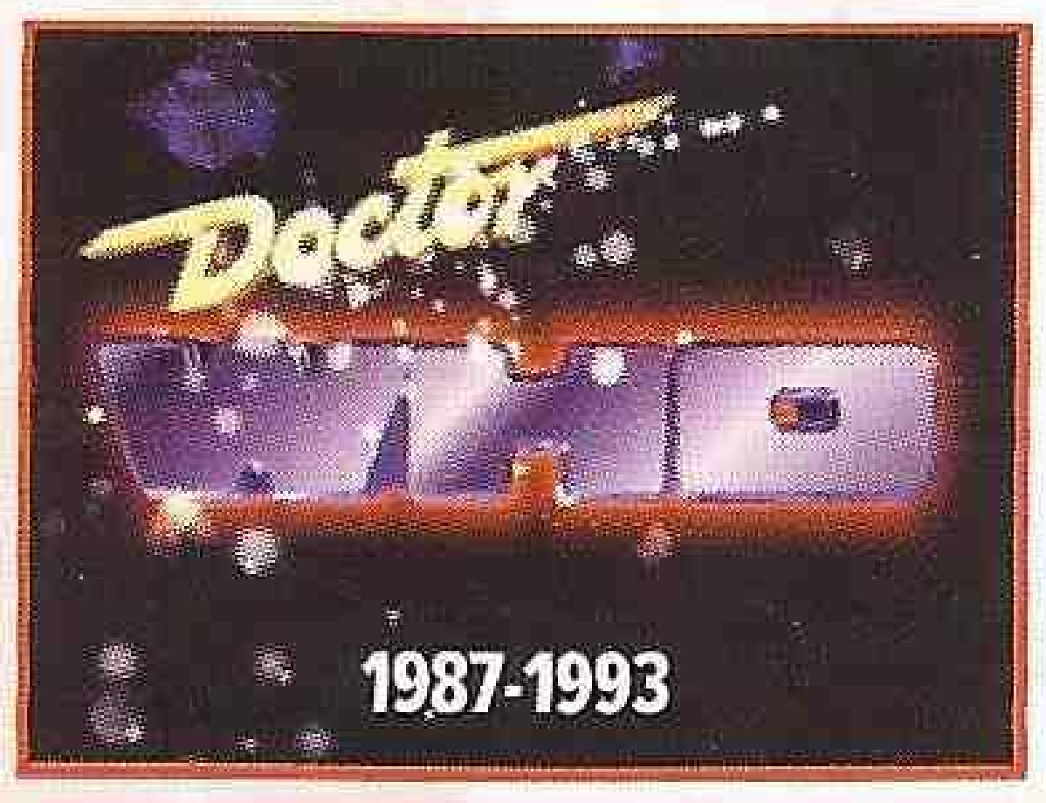

1970-1973

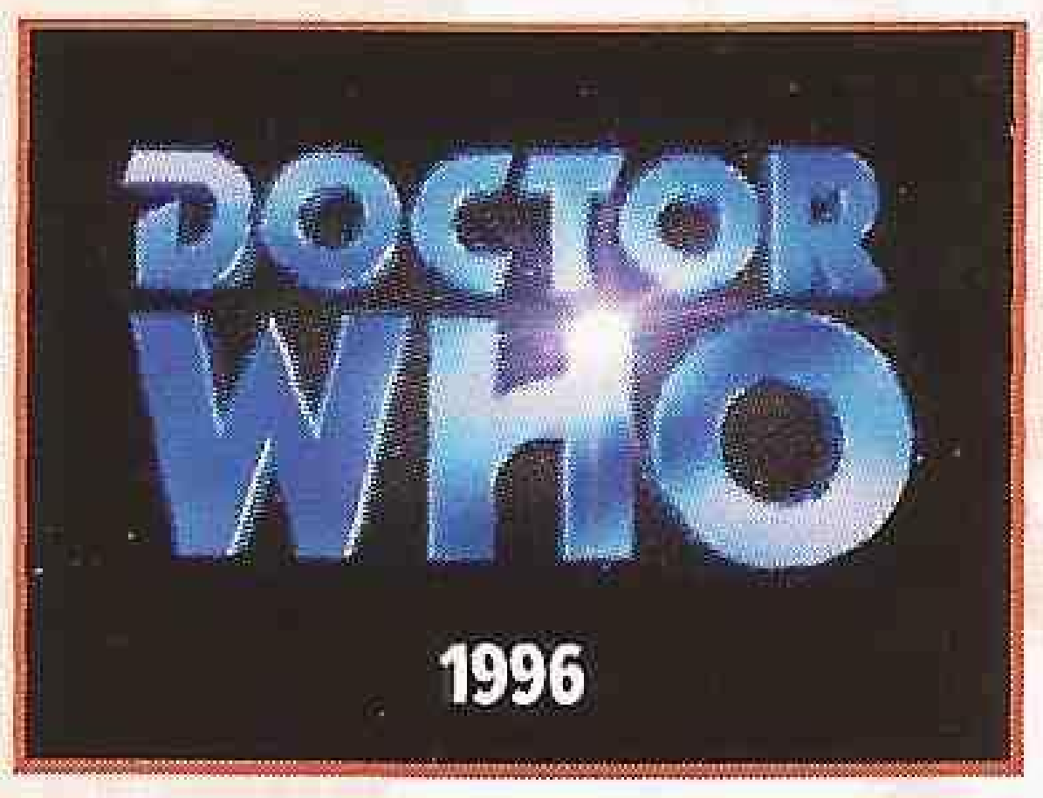

1973-1980

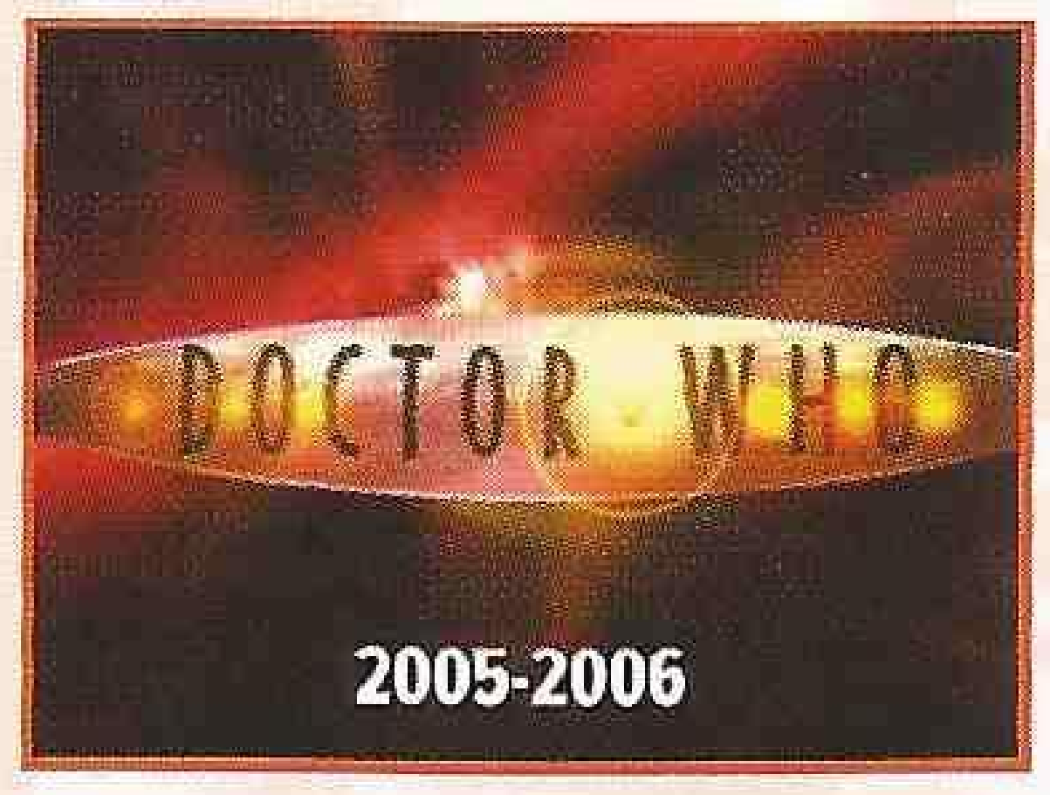

1980-1984

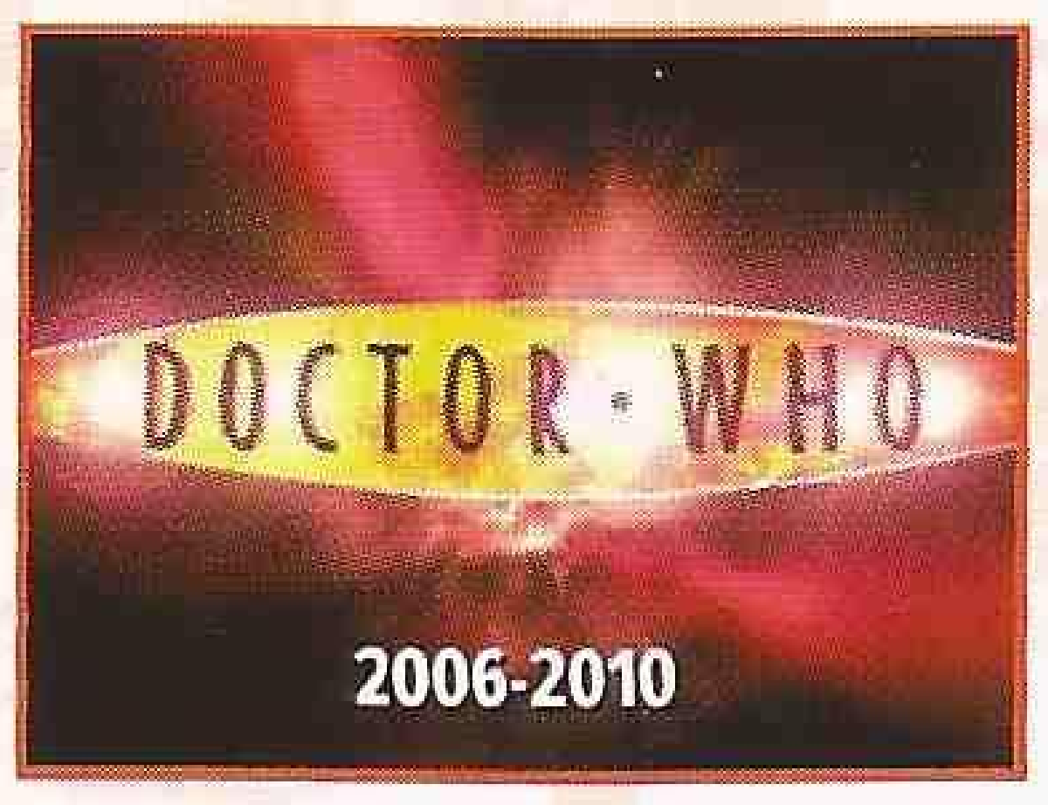

The new *Doctor Who* logo: 2010-?


1984-1986


1987-1993

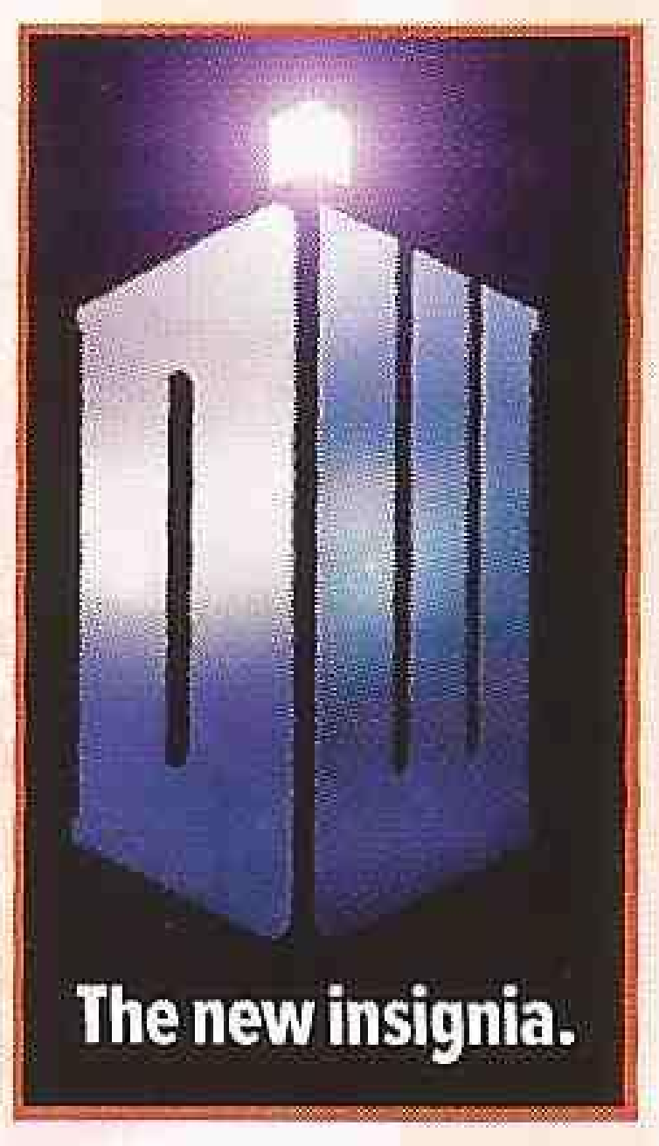

1996


2005-2006


2006-2010

Doctor Who will sport a brand new logo when it returns for its thirty-first series in Spring 2010. The new design – pictured above – maintains the loose tradition of a different logo associated with each Doctor. The Eleventh Doctor's era will see the introduction of the 11th different logo in the show's history – although, admittedly, some of the previous tweaks to the logo have been quite subtle.

Doctor Who's executive producer Steven Moffat said, "A new logo. The 11th logo for the Eleventh Doctor – those grand old words, *Doctor Who*, suddenly looking newer than ever. And, look at that, something really new – an insignia! DW in TARDIS form! [*Pictured right – Ed*] Simple and beautiful, and most important of all, a completely irresistible doodle. I apologise to school notebooks everywhere, because in 2010 that's what they're going to be wearing."


The new insignia.

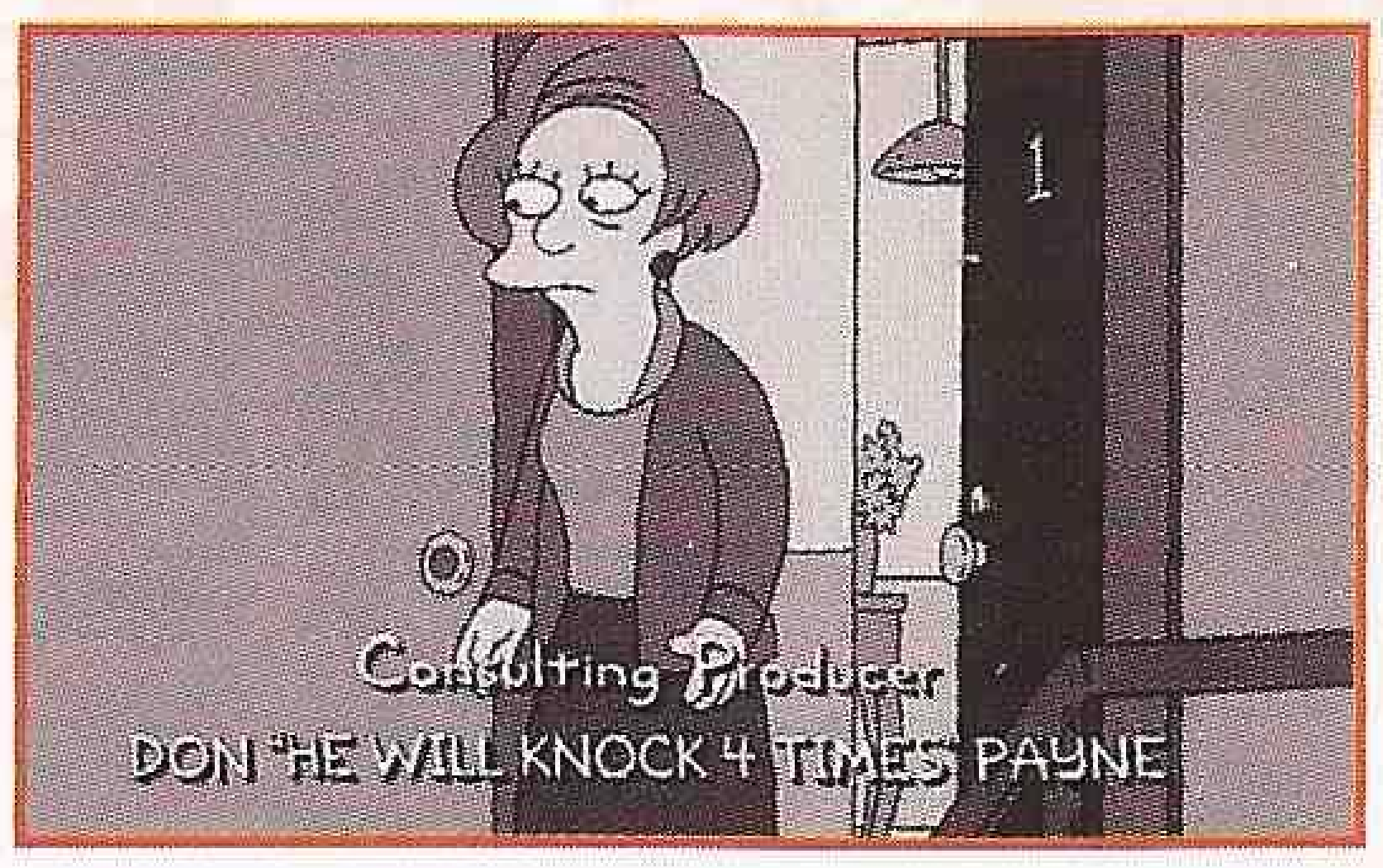
Catch a glimpse of Christmas ... on Children in Need night!

Like last year, *Children in Need* will be showing an exclusive clip of the Christmas Special. Russell T Davies tells **DWM**, "Last year, the pre-titles sequence from *The Next Doctor* was perfect for a preview, but that's not the case with this year's Christmas episode. The pre-titles is very different, and chilling, introducing huge and mysterious swathes of plot, but it wouldn't really work as a stand-alone scene. This will become obvious, when you eventually see it! Instead, we've taken scenes 4 and 5, which come immediately after the opening titles, and packaged them into a clip. And rather good it looks too! For many viewers, the scene will appear to follow on almost immediately from *The Waters of Mars*, which gives it even more immediacy. It's also a chance to see David Tennant in a brand-new variation on his costume! As ever, it's worth repeating that *Doctor Who*'s long-standing association with Children in Need is for the very best of causes, and if you'd like to support both programmes by contributing in any way possible, then the BBC will ensure that all of your money will be used in the best possible way."

New Christmas casting!

Russell also tells **DWM**, "The final casting for David Tennant's swansong took place in the last ADR session in October, when a wonderful and distinguished guest name joined the cast list, as a voice artist for one of our aliens. It's an actor with a mighty list of credits, including many Hollywood films. You'll be able to hear this voice for the first time in the Christmas trail, which will run immediately after *The Waters of Mars*. See if you can identify who it is!"

Meanwhile, sharp-eyed American viewers might have noticed that this year's *Treehouse of Horror* episode of *The Simpsons*, broadcast in the US on Sunday 18 October, had a credit for 'Consulting Producer, DON "HE WILL KNOCK 4 TIMES" PAYNE'.



"I can confirm, that's definitely a *Doctor Who* reference!" says Russell. "Julie and I were lucky enough to meet Don backstage at the recent San Diego Comic Con, where he told us he was a fan – the wise man – and promised us a reference in this year's credits. He was as good as his word! But not even Don knows what the four knocks actually mean. Though the answer is getting closer..."

Dreamland

As we go to press, the transmission dates for the new animated *Doctor Who* adventure *Dreamland* are likely to be as follows: the first two episodes will be combined into an extra-long first episode, running at over 12 minutes long, made available on the BBC Red Button, BBC HD and *bbc.co.uk/doctorwho* on Saturday 21 November. The remaining five episodes will then be released nightly, from that day onwards, up until Thursday 26 November. And then, on 5 December, a full 45-minute compilation of the story will be broadcast on CBBC and BBC HD.

Russell T Davies tells **DWM**, "This is a really bold experiment, and a brilliant way to launch *Dreamland*! Though plans might change, the daily episodes should be released at 17.15 – the perfect time for a younger audience to find this all-new adventure. The compilation episode will be transmitted on a Saturday morning – just like the thrills and spills of Saturday Cinema! The finished story is looking brilliant, complete with a full score, some great new enemies with the Viperox, space battles, jet and helicopter chases, the Cold War – you name it, it's in there, all bound together by Phil Ford's typical wit and imagination. And hopefully, it'll kickstart the frenzy, as we head towards the biggest *Doctor Who* Christmas yet."

Audio News

BBC Audio has announced its first titles for 2010. January sees release of the *Doctor Who and the Ice Warriors* talking book, read by Frazer Hines, and a new Tenth Doctor story, *The Last Voyage* by Dan Abnett. This audio reading will be performed by David Tennant. The talking book of *Logopolis*, read by its author Christopher H Bidmead, is released in February, and this is followed by *Castrovalva*, read by Peter Davison in April. The talking books are priced £12.99 each.

BAFTA for SJA?

Doctor Who spin-off *The Sarah Jane Adventures* has again been nominated in the category of Best Drama in this year's British Academy Children's Awards. The ceremony will will take place on 29 November at the London Hilton in Park Lane. The current series concludes on Thursday 19 and Friday 20 November.

Barry Letts 1925-2009

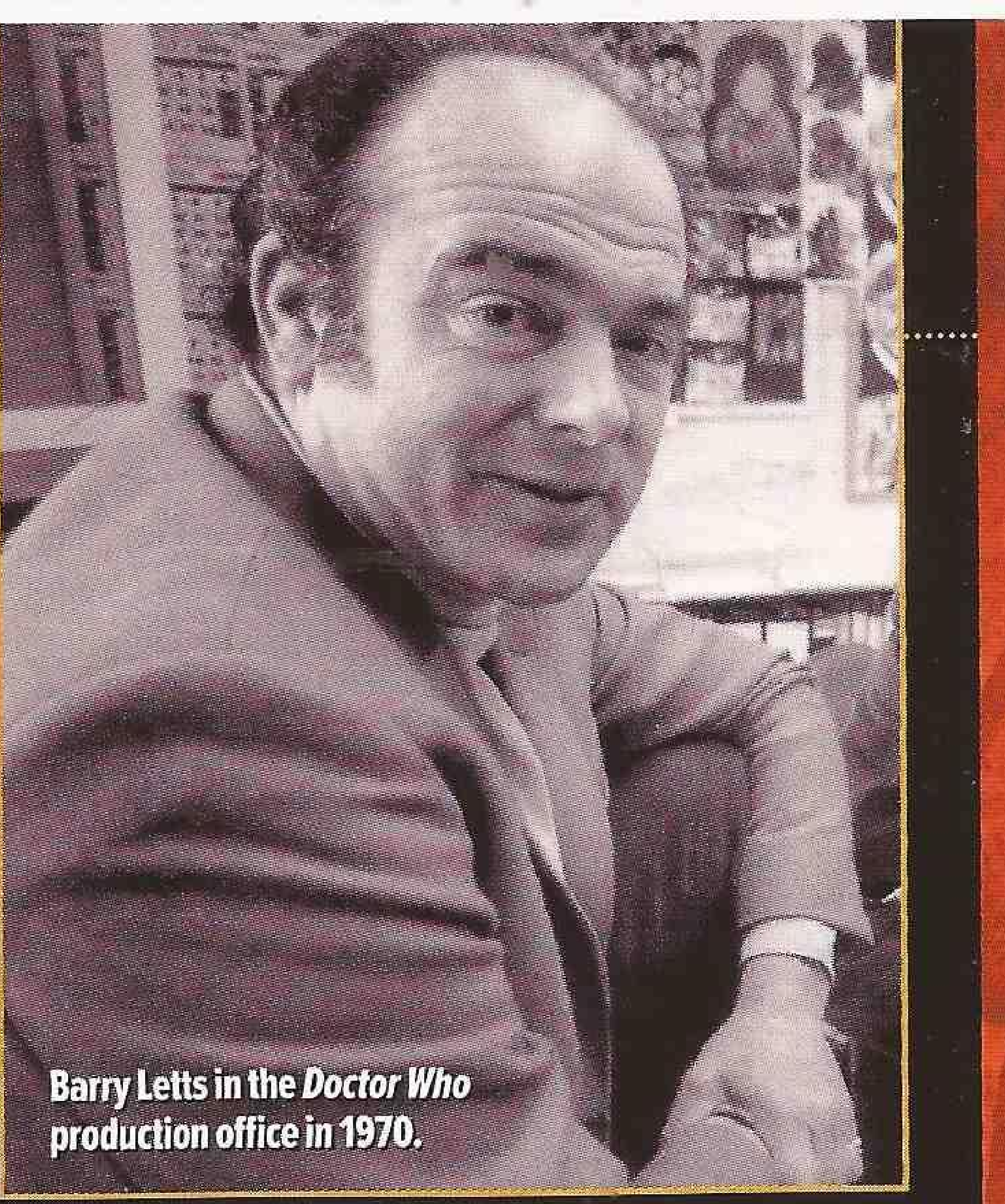
Doctor Who Magazine is sad to report that Barry Letts, known best to *Doctor Who* fans as the series' producer during Jon Pertwee's years as the Doctor, passed away on 9 October 2009. He was 84.

Barry began his career as an actor before moving into directing. His first contact with the world of *Doctor Who* came in 1967, when he was chosen to direct *The Enemy of the World*, an adventure starring Patrick Troughton as the Second Doctor. Two years later, he took over from Derrick Sherwin as the series' producer, his first credit appearing on 1970's *Doctor Who and the Silurians*. His new role brought with it a variety of challenges, most notably the fact that the series was to be made on colour video tape for the first time. Under Barry's supervision, the series went from strength to strength, doubling its ratings during his tenure and becoming both a popular and critical success.

During his time as producer, Barry also wrote and directed a number of stories. He co-wrote, with Robert Sloman, 1971's *The Dæmons* (under the pseudonym Guy Leopold) and, uncredited, he co-wrote with Sloman the scripts for *The Time Monster* (1972), *The Green Death* (1973) and *Planet of the Spiders* (1974). When Douglas Camfield fell ill during the recording of *Inferno* (1970) he directed the studio scenes for Episodes 3 to 7; he went on to direct *Terror of the Autons* (1971), *Carnival of Monsters* (1973) and *Planet of the Spiders*. In this latter story, the last one to star Jon Pertwee as the Third Doctor, Barry's involvement as producer, co-writer and director allowed him to express fully on screen the Buddhist philosophy that he embraced.

Barry, along with script editor Terrance Dicks, was instrumental in creating a series of enduring characters for the series, including the Master, played by Roger Delgado; Jo Grant, played by Katy Manning; and Sarah Jane Smith, played by Elisabeth Sladen. He was also responsible for casting Tom Baker in the lead role, a bold decision that would ultimately lead the show to even greater success.

The final *Doctor Who* story that Barry produced was the first Fourth Doctor adventure, 1974's *Robot*. Barry would return to direct one final adventure, 1975's *The Android Invasion*. In 1980, he was involved professionally with the TV series for the final time, when he was appointed executive producer and helped to guide incoming producer John Nathan-Turner in the intricacies of the job.



Barry Letts in the *Doctor Who* production office in 1970.

As well as his television work, Barry wrote a number of *Doctor Who* novels and radio plays. He adapted *The Dæmons* for Target Books in 1971 and in the 1990s wrote two radio adventures for Jon Pertwee's Doctor, the Brigadier and Sarah Jane Smith – *The Paradise of Death* and *The Ghosts of N-Space* – later novelising both. His final *Doctor Who* novels were *Deadly Reunion* (co-written with Terrance Dicks) and *Island of Death*, a Third Doctor story published in 2005.

DWM will present a full tribute to Barry Letts in Issue 417, published on 7 January 2010.

EXCLUSIVE!

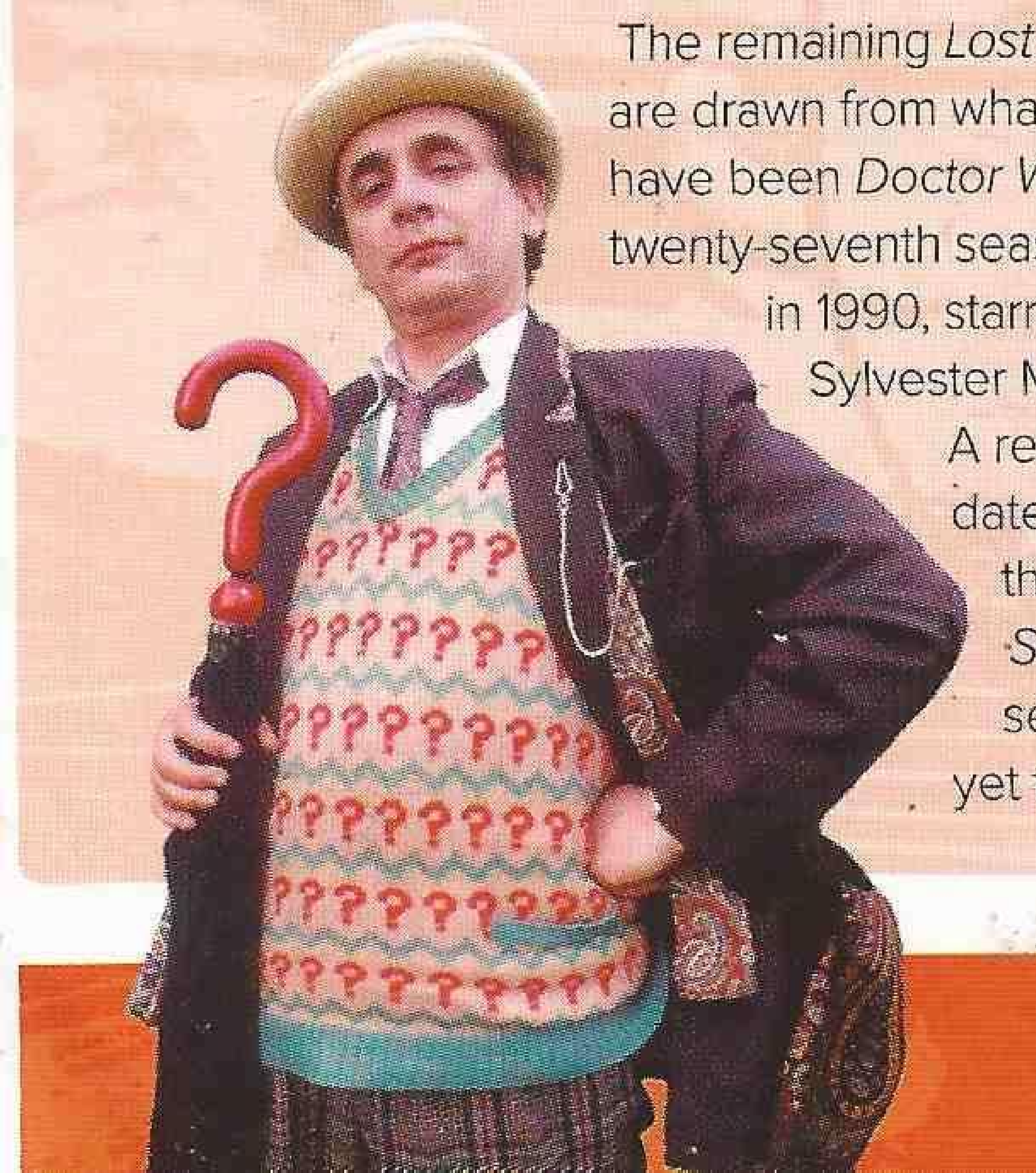
The unmade McCoy season comes to audio

Big Finish has exclusively announced to **DWM** that a further series of 'Lost Stories' – audio versions of scripts that were intended, but never produced, for television is on the way. The first release is a box set titled *The Hartnell Years*, which will feature two stories: *Farewell Great Macedon* and *The Fragile Yellow Arc of Fragrance*.

Next will be another box set, *The Troughton Years*, the centerpiece of which will be *Prison in Space*, adapted from Dick Sharples' original scripts that were written in 1968.

"There's also a very exciting bonus story in this box set," adds producer David Richardson. "Big Finish has been granted the rights by the estate of Terry Nation to produce an audio version of the unmade US TV Dalek pilot, *The Destroyers*. This adaptation will be a full cast drama, starring Nicholas Briggs as the voice of the Daleks."

The remaining *Lost Stories* are drawn from what could have been *Doctor Who*'s twenty-seventh season in 1990, starring Sylvester McCoy. A release date for this *Lost Stories* series has yet to be set.



***The Horns of Nimon* comes to DVD in March 2010...**

EXCLUSIVE!

DVD box sets galore for 2010!

Fans can look forward to a bumper selection of *Doctor Who* box sets appearing on DVD early in 2010. DVD company 2entertain has confirmed that following January's release of the *Peladon* box set (containing *The Curse of Peladon* and *The Monster of Peladon*), the release on 8 February will be 1976's *The Masque of Mandragora*, RRP £19.99. 1 March sees the release of a box set containing First Doctor stories *The Space Museum* and *The Chase*, RRP £29.99. Later the same month, on 29 March, the *Myths and Legends* box set will be released, RRP £49.99. The collection will feature 1972's *The Time Monster*, 1978's *Underworld* and 1979/80's *The Horns of Nimon*.

Meanwhile, the Tenth Doctor's last episodes will be available to buy on 11 January and fans will have the opportunity to choose one of three sets: *The Complete Specials Box Set* will include all five Specials over five discs, from *The Next Doctor* to *The End of Time*, RRP £39.99. There will also be a *Complete Specials* Blu-ray box set. Plus, for anyone who has already purchased the earlier Specials (*ie The Next Doctor* and *Planet of the Dead*), *The Waters of Mars* and the final two Specials will be released together, RRP £24.99.

... as does *The Time Monster*!

Book offer

The second volume of John Barrowman's autobiography, *I Am What I Am*, is out now in hardback. Thanks to publishers Michael O'Mara Books, **DWM** readers in the UK can get £4 off the cover price of £20. Simply call 01903 828503 with your credit card details or send a cheque made payable to Littlehampton Book Services to: LBS Mail Order Dept, PO BOX 4264, Worthing, West Sussex, BN13 3TG. Remember to quote JB/WHO to receive the discount. Postage and packing is free.

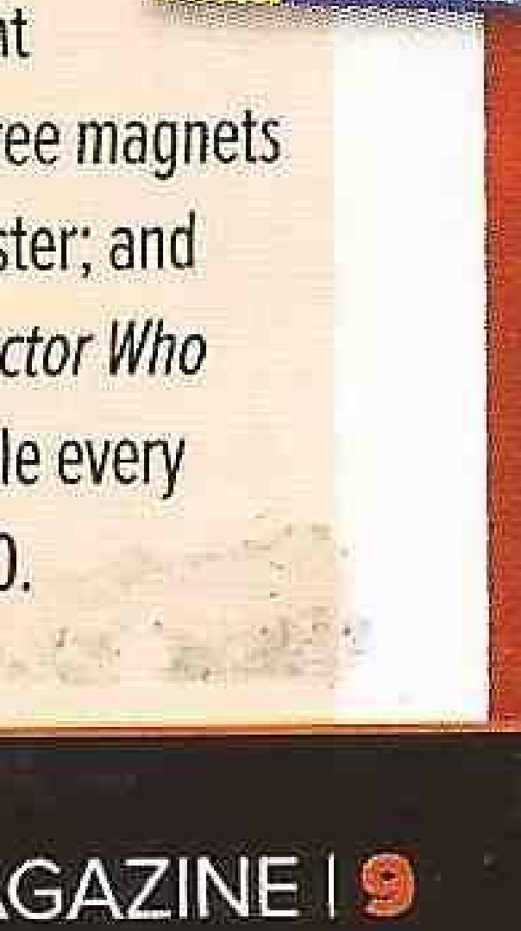
JOHN BARROWM

Script book

A new book containing the script to *Farewell Great Macedon*, one of the earliest examples of an unused script, dating from *Doctor Who*'s very first season in 1963/64, is now available, price £18.00. The volume also contains a wealth of bonus material, including a special edition of **DWM**'s *Time Team*. For further details see *www.nothing-lane.co.uk*.

DWA latest

Out now, issue 141 of *Doctor Who Adventures* features previews of *The Waters of Mars* and *Dreamland*; issue 142 (priced £2.99) features facts about the Autumn Special and part one of a life-size David Tennant poster; issue 143 has free magnets and part two of the poster; and issue 144 has a free *Doctor Who* toy. The mag is available every week, usual price £2.10.



In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

November

MONDAY 16

DVD (reissue) *The Key to Time* [Fourth Doctor and Romana] [box set containing *The Ribos Operation*, *The Pirate Planet*, *The Stones of Blood*, *The Androids of Tara*, *The Power of Kroll* and *The Armageddon Factor*] 2entertain £69.99

ALSO THIS MONTH

Audio Drama CD *The Lost Stories: The Nightmare Fair* by Graham Williams, adapted by John Ainsworth [Sixth Doctor and Peri] Big Finish £14.99

Audio Drama CD *The Eternal Summer* by Jonathan Morris [Fifth Doctor and Nyssa] Big Finish £14.99

Audio Drama CD *The Companion Chronicles: Ringpullworld* by Paul Magrs [Turlough] Big Finish £8.99

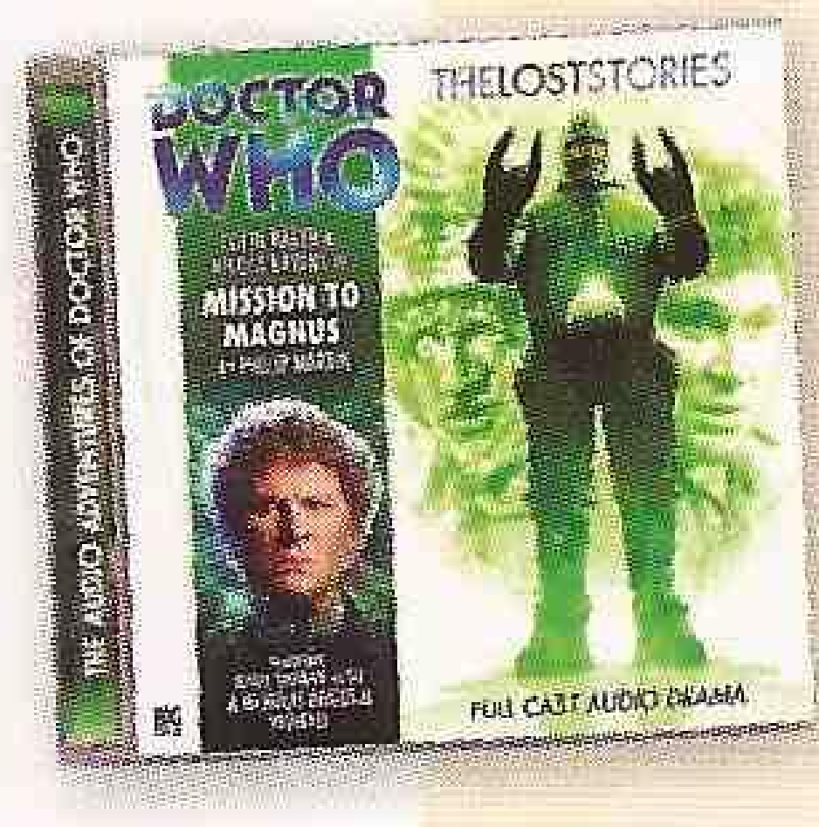
December

THURSDAY 10

DWM 416 Panini £4.99

Audio Drama CDs *Hornets' Nest: A Sting in the Tale* and *Hornets' Nest: Hive of Horror* by Paul Magrs [Fourth Doctor and Mike Yates] BBC Audio £9.78 each

ALSO THIS MONTH



Audio Drama CD *The Lost Stories: Mission to Magnus* by Philip Martin [Sixth Doctor and Peri] Big Finish £14.99

Audio Drama CD *Plague of the Daleks* by Mark Morris [Fifth Doctor and Nyssa] Big Finish £14.99

January

MONDAY 4

DVD *Peladon* box set [Third Doctor, Jo, Sarah Jane] [Contains *The Curse of Peladon* and *The Monster of Peladon*] 2entertain £29.99

THURSDAY 7

DWM 417 Panini £4.99

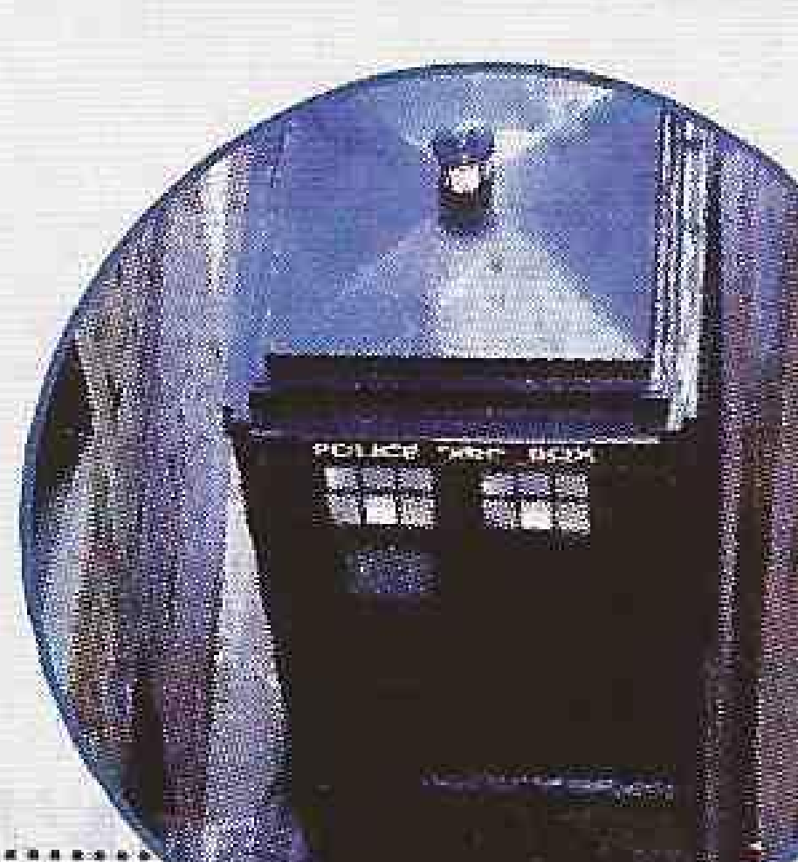
MONDAY 11

DVD *The Complete Specials Box Set* [Tenth Doctor, Jackson Lake, Christina, Adelaide, Wilf] [Contains *The Next Doctor*, *Planet of the Dead*, *The Waters of Mars*, and the 2009 two-part Christmas Special] 2entertain £39.99

All release dates are subject to change, and all prices are RRP.

Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...



John Simm and David Tennant meet at the press night of *Speaking in Tongues*. © Rex

THEATRE MASTERCLASS

David Tennant attended the Duke of York Theatre on 28 September for the press night of *Speaking in Tongues*, a play starring **John Simm**. Director John Landis has announced David will play nineteenth-century Irish grave robber William Hare opposite **Simon Pegg** in *Burke and Hare* with shooting commencing January at Ealing Studios. RSC Artistic Director Michael Boyd reveals an extra Christmas treat for DT fans will be the UK *Hamlet* TV première – the DVD has been pushed back to 4 January, but an extract is included on the *RSC's Essential Shakespeare* CD Set. David, who narrated BBC Two Scotland mental illness documentary *Troubled Young Minds* on 19 October and is reader of a *Hairy Maclary* CD released on 5 November, has become an ambassador for the Association for International Cancer Research (*www.aicr.org.uk*).

CATHERINE'S GHOSTS

Catherine Tate has recorded a BBC One *Catherine Tate Show* Christmas Special with a spin on *A Christmas Carol* featuring Nan Taylor being visited by various characters from Christmases past, present and future. **Karen Gillan** played Coll in BBC Two's *The Well* until 31 October and was in the running for *Scotland in Style*'s Most Stylish Female award on 31 October.

BARROWMAN'S 12

John Barrowman's 12-day journey from Los Angeles to Memphis with Mylene Klass for Leg Five of BBC One's *Around the World in 80 Days* airs on 10 November (hope they packed enough toothpaste!) and he is due on *Children in Need* itself on 20 November. He was Michael Feinstein's special guest at the London Palladium on 1 November.

PETE AND A SLAPPER

Ahead of *Legally Blonde*'s London run, **Peter Davison**, who was the bank manager in BBC Four's **Alexander Armstrong** C5 vehicle *Micro Men* on 8 October, can be seen as Professor Callahan in a promotional video at *www.legallyblondethemusical.co.uk*. At its 30 September Cafe de Paris press launch he said, "It's a new show for London with an enormously talented cast, most of whom I get to be extremely nasty to. I also get to kiss **Sheridan Smith** and then get slapped for it, which on balance I think is a pretty good deal."

WHO'S IN PRINT?

A selection of **Colin Baker**'s weekly newspaper columns for *Bucks Free Press* is to be published around Christmas by Hirst Books in *Look Who's Talking*. Colin reads a selection of Christmas ghost stories at Eastbourne's Lamb Theatre on 6 December (box office 01323 720545).

SYLV IN 3D

Sylvester McCoy plays General Zwick in comedy/horror/musical/road movie *Eldorado*, the first British film to be shot in 3D due next May. He has also played Felix in mock documentary *The Academy* about a fictional failing drama school and there are hopes a series may ensue. Sylv also attended *Beyond Our Ken*, a tribute to the late Ken Campbell, at London's Olivier Theatre on 12 October.

DOC 8 AND LUCY COLLIDE

New voice of Debenhams **Paul McGann**, currently Richard Reeves in ITV1's five-part *Collision*, is to appear with his Audio Adventures companion, **Sheridan Smith** in the *Jonathan Creek* Easter Special.

NO GO FOR ACE

Sophie Aldred has recorded a video for NOGOE, a Greenwich residents group protesting against planned 2012 Olympic equestrian events in Greenwich Park (viewable on YouTube). **Caroline John** and husband **Geoffrey Beevers** gave a talk on adapting George Eliot for the stage on 4 October at Chilvers Coton Heritage Centre in Nuneaton.

Stephen Gately.

ROSE RETURNS

Billie Piper is in Leeds in BBC One Kay Mellor drama *A Passionate Woman* playing Betty, who, during the 1950s, has an affair with her Polish neighbour, the consequences of which she (now played by Sue Johnston) must deal with 30 years later. Billie was on the October cover of *Microscope*, the Meningitis Research Foundation newsletter. Meanwhile, **Jean Marsh** recreates the role of Rose Buck, now housekeeper at 165 Eaton Place, in a BBC One *Upstairs Downstairs* update set in 1936, executive produced by **Piers Wenger**. Two 2010 feature-length episodes could result in a full 2011 series.

Jean Marsh as Rose in the original *Upstairs Downstairs*.

QUICKIES

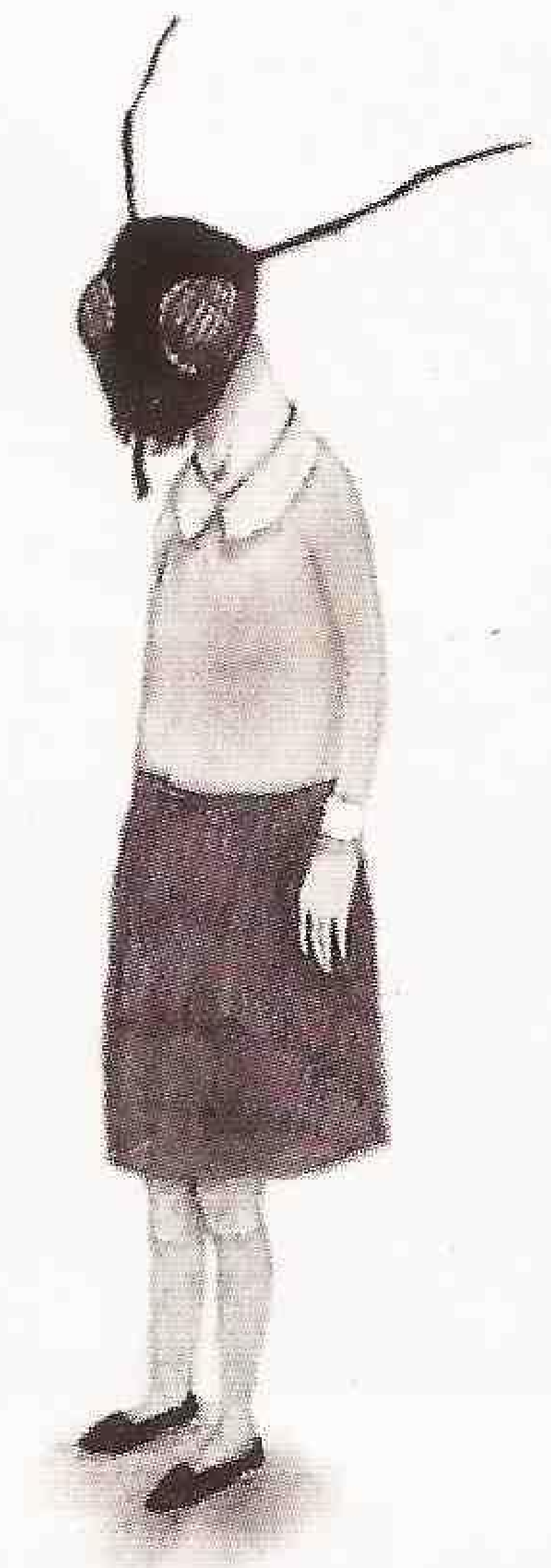
Christopher Eccleston, whose *Amelia* arrives in UK cinemas on 13 November, narrated BBC drama documentary *Wounded* on 26 September. **Steven Moffat** presented *Steven Moffat's Doctor Who* at the Cheltenham Screenwriters' Festival on 29 October. **Noel Clarke** was interviewed while directing *4.3.2.1* for *Film 2009 with Jonathan Ross* on 29 September. **Gareth David-Lloyd** has filmed an episode of *The Bill*. **Shaun Dingwall** is work-shy Reg Trotter in upcoming *Only Fools and Horses* prequel provisionally titled *Sex, Drugs & Rock 'n' Chips*.

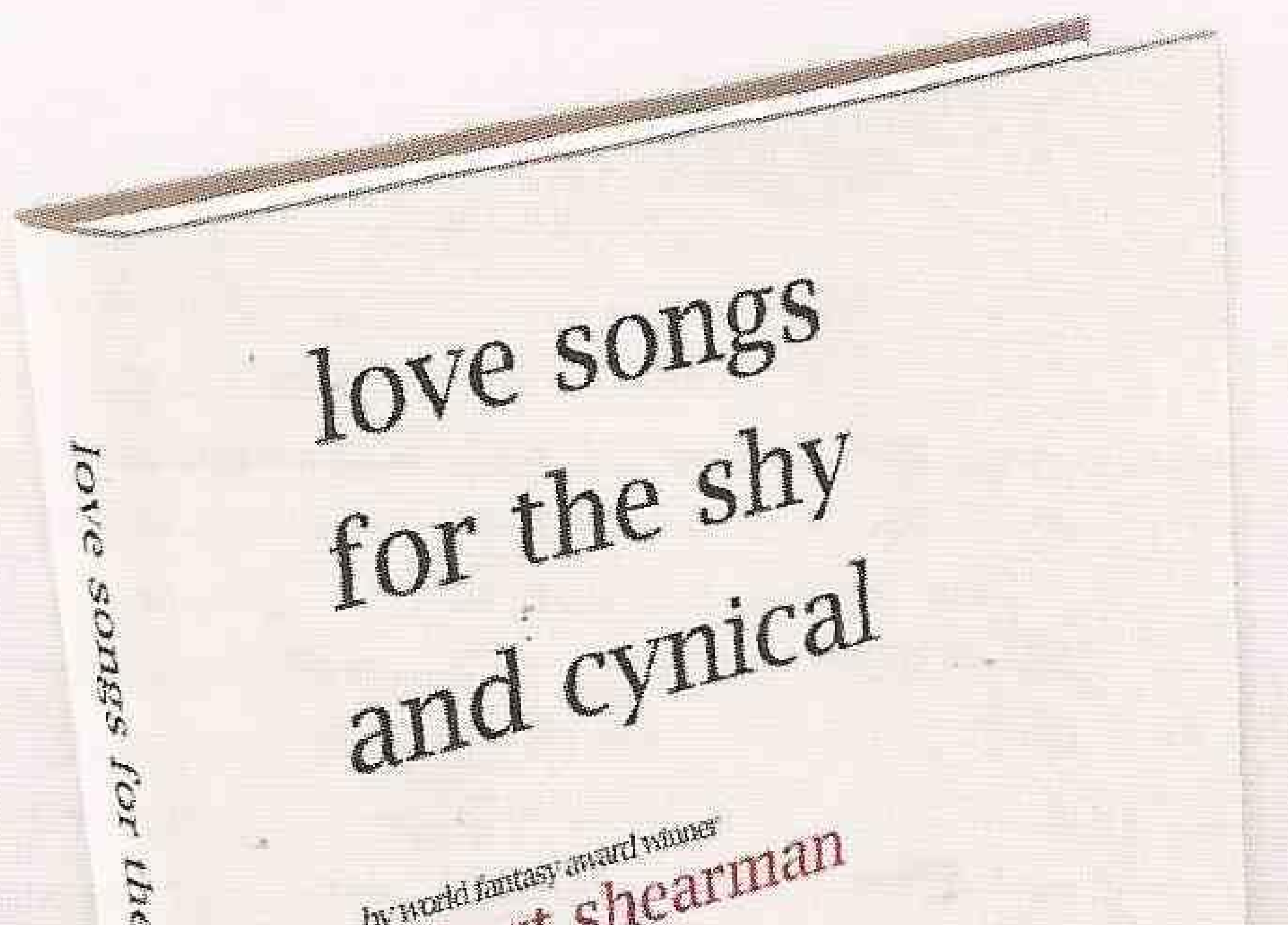
OBITUARY

Timothy Bateson, who played Binro in *The Ribos Operation*, died on 16 September, aged 83. The previous day **John Joyce**, who was Garvin in *The Dæmons*, died aged 70. Boyzone's **Stephen Gately**, who played Tommy Tomorrow in Big Finish's Eighth Doctor adventure *Horror of Glam Rock*, died on 10 October, aged 33.

BIG
FINISH

love songs
for the shy
and cynical




love songs
for the shy
and cynical
by world fantasy award winner
robert shearman
with an introduction by
steven hall
'Ferociously funny, wistful, sharp, strange and black as a coffin lid. Rob Shearman is an addictive delight.'
mark gatiss
love songs for the shy and cynical
by robert shearman

**CONTAINS
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The brand new
collection of short stories
by Robert Shearman

The Hugo Award-nominated writer
of the **Doctor Who** TV episode *Dalek*,
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the World Fantasy Award.

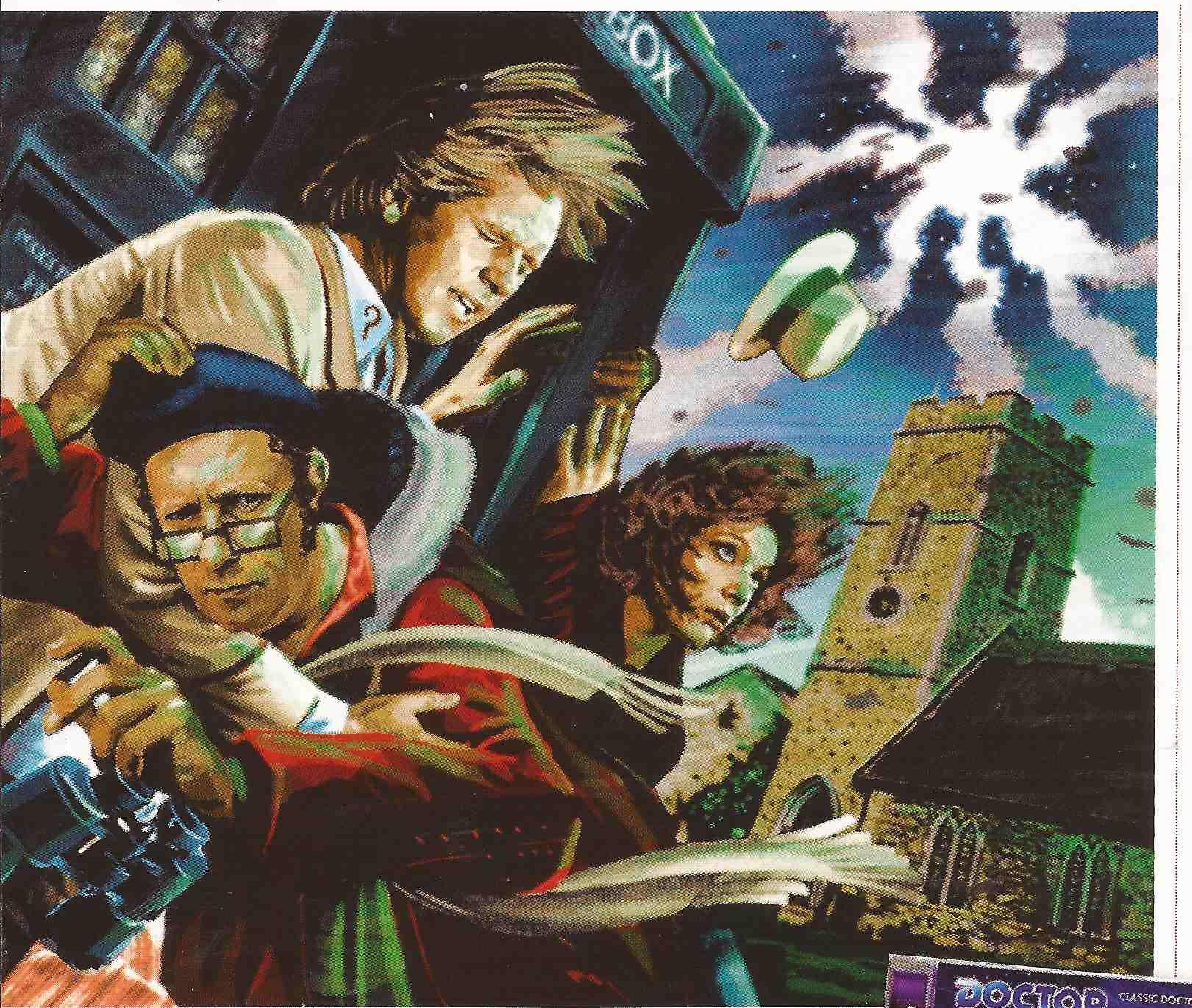
18 stories, coming from a place
just left of the corner of your eye.

Available from
all good bookshops
and bigfinish.com

Cover illustration by Rachel Goodyear

AUDIO PREVIEW

Back in Stockbridge, the Doctor is reunited with an old chum... **Dan Berry** reports on the audio début of **DWM**'s Max Edison!



IN A NUTSHELL...

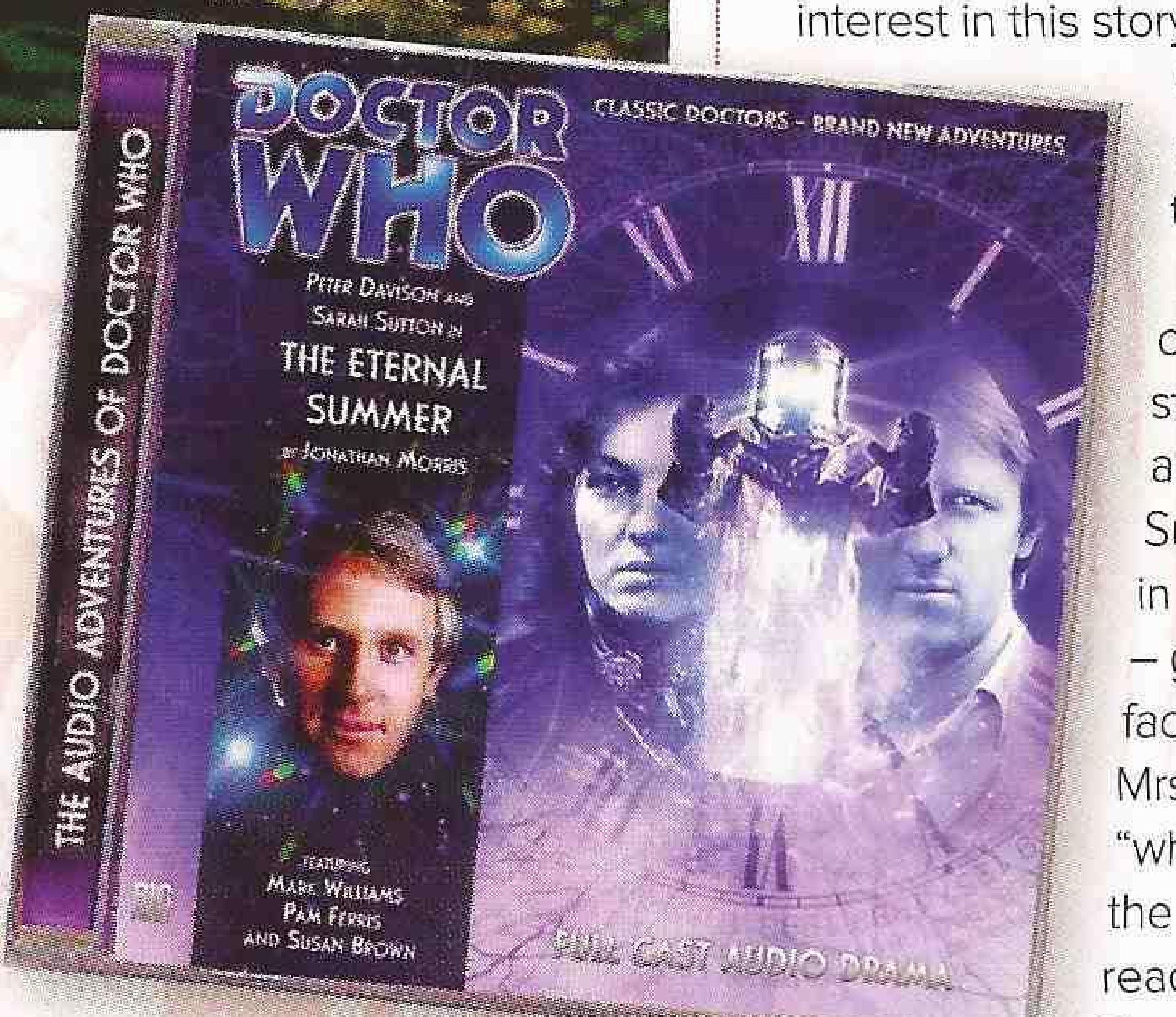
MAXWELL EDISON KNOWS SOMETHING IS WRONG WITH STOCKBRIDGE. He'll need help proving it, though; from the local postmistress, Miss Nyssa, perhaps. Or from the village Doctor, the fellow that's been living at the Green Dragon Inn these last 30 years...

THE ETERNAL SUMMER is available to download for £12.99 and also on Double CD, priced £14.99 (£15.50 overseas) inc p&p. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF CREDIT CARD HOTLINE: 01628 824 102 EMAIL: sales@bigfinish.com

BIG FINISH

» The Eternal Summer

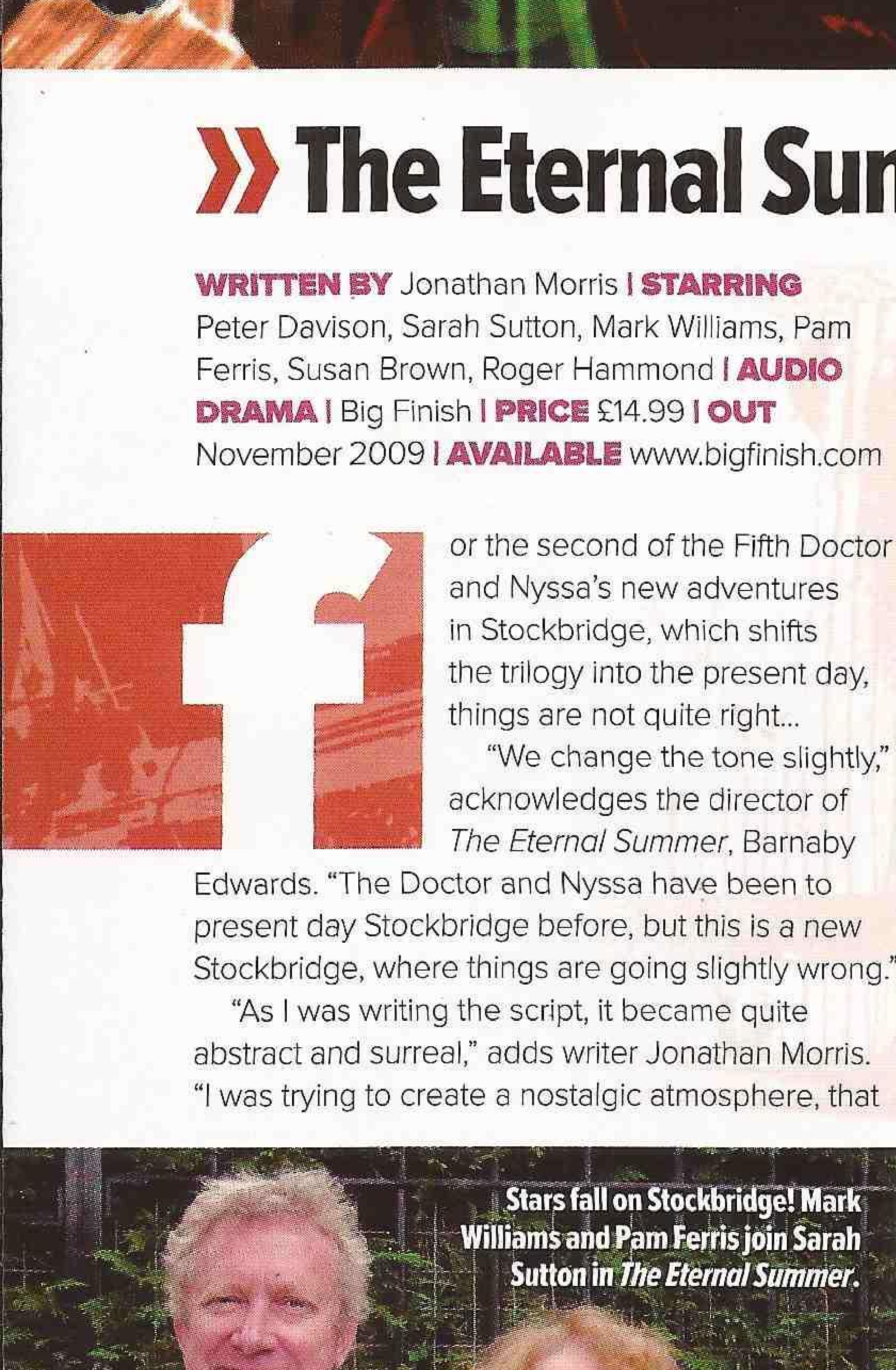
WRITTEN BY Jonathan Morris | **STARRING** Peter Davison, Sarah Sutton, Mark Williams, Pam Ferris, Susan Brown, Roger Hammond | **AUDIO DRAMA** | Big Finish | **PRICE** £14.99 | **OUT** November 2009 | **AVAILABLE** www.bigfinish.com


DOCTOR WHO
CLASSIC DOCTORS – BRAND NEW ADVENTURES
PETER DAVISON AND SARAH SUTTON IN
THE ETERNAL SUMMER
BY JONATHAN MORRIS
FEATURING MARK WILLIAMS PAM FERRIS AND SUSAN BROWN
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

For the second of the Fifth Doctor and Nyssa's new adventures in Stockbridge, which shifts the trilogy into the present day, things are not quite right...

"We change the tone slightly," acknowledges the director of *The Eternal Summer*, Barnaby Edwards. "The Doctor and Nyssa have been to present day Stockbridge before, but this is a new Stockbridge, where things are going slightly wrong."

"As I was writing the script, it became quite abstract and surreal," adds writer Jonathan Morris. "I was trying to create a nostalgic atmosphere, that eternal childhood summer sort of feeling."



Stars fall on Stockbridge! Mark Williams and Pam Ferris join Sarah Sutton in *The Eternal Summer*.

So then, precisely what *has* gone wrong in Stockbridge by the time that the Doctor and Nyssa turn up in the TARDIS? "Well, they *don't* turn up in the TARDIS!" clarifies Jonathan. "They find themselves in the village, and everyone says they know them, and that they've been living there for as long as they can remember – the locals think that the Doctor is the village doctor, and that Nyssa is the village postmistress!"

"It's not quite Stockbridge as they know it," agrees Barnaby. "There are these mysterious figures called the Lord and Lady of the Village, who the Doctor and Nyssa don't remember from their past visits. Everyone's frightened of them. It's very like *Sapphire & Steel*. And one of the most iconic characters from the **DWM** Stockbridge stories appears..."

That would be Maxwell Edison, who's been a good friend of the Doctor for many years, and who most recently appeared earlier this year alongside the Tenth Doctor and Majenta Pryce in the **DWM** strip *The Stockbridge Child*.

"Maxwell Edison was a UFO-spotter from a 1982 comic strip called *Stars Fell on Stockbridge* by Steve Parkhouse," Jonathan explains. "He's turned up in a few strips since, and is held in a lot of affection by the fans. Certainly, I remember reading the strips with Max in when I was about seven and thinking he was great. It was the first time a..." – he pauses, trying to find the right word – "a nerd ever met the Doctor, which they've done since on television, with Clive [from 2005's *Rose*] and Elton [from *Love & Monsters* in 2006]."

"It's wonderful having Mark Williams play Max," Barnaby enthuses of the actor lending his voice to the role. "He was the first person I thought of when I read the part. He's best known for *The Fast Show*, and for the *Harry Potter* films, playing Mr Weasley. When I suggested him to Jonny Morris, he said that was exactly who he saw, too. Max has a sort of love interest in this story, who's played by Pam Ferris. She's a sort of no-nonsense scientific investigator, and she teams up with Max..."

Maxwell Edison isn't the only character from the **DWM** comic strips to make the transition to audio in *The Eternal Summer*. Susan Brown – who appears in all three Stockbridge stories – gives a voice to a less familiar face. "In this story, Susan plays Mrs Withers," grins Jonathan, "who runs the guest house where the Doctor is staying, as all keen readers of *Doctor Who* strip *The Stockbridge Horror* will remember, from the fact that she appears on one page! One of the most obscure characters in the comic strip has now been given a voice!"

Familiar Stockbridge buildings pop up in *The Eternal Summer* as well. "It has all the known places," nods Jonathan. "The Redfern Inn, St Justinian's Church, the village green where they play cricket, Wells Wood – pretty much everywhere is mentioned. Even the store where the Doctor used to buy his jelly babies is in there somewhere!"

However, whilst Jonathan's story references lots of locations *within* Stockbridge, he's sensibly chosen not to weigh in on the debate over the placement of the village itself. "We don't specify where it's set, just because the comic strips were set in Gloucestershire, but a Big Finish audio [the episode *Autumn*, from 2006's *Circular Time*] ended up being in Hampshire, so I've decided not to go there!" Regardless of its location, Stockbridge is always worth a visit... DWM

"One of the most obscure characters from the DWM strip has been given a voice!"

Illustration **BRIAN WILLIAMSON**

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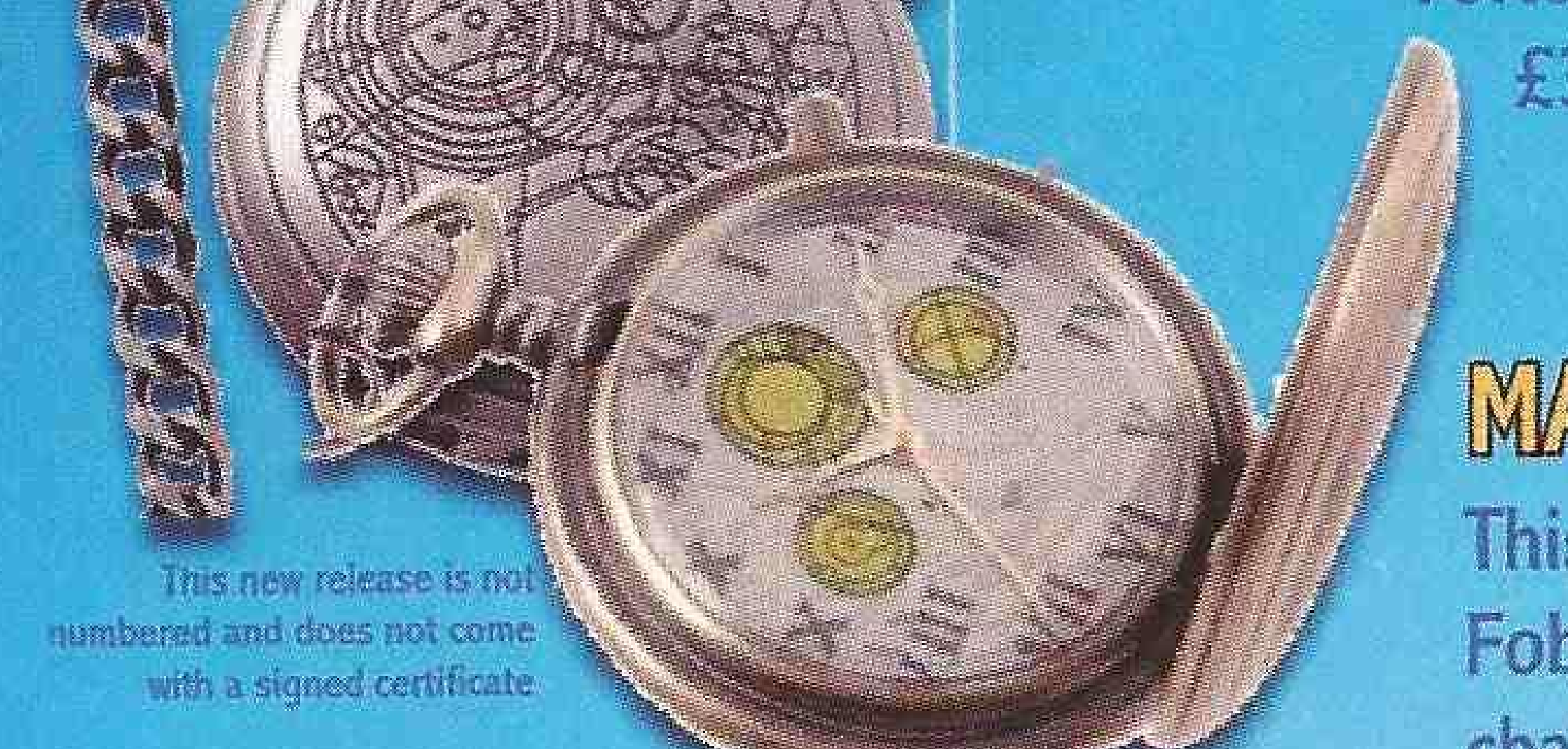

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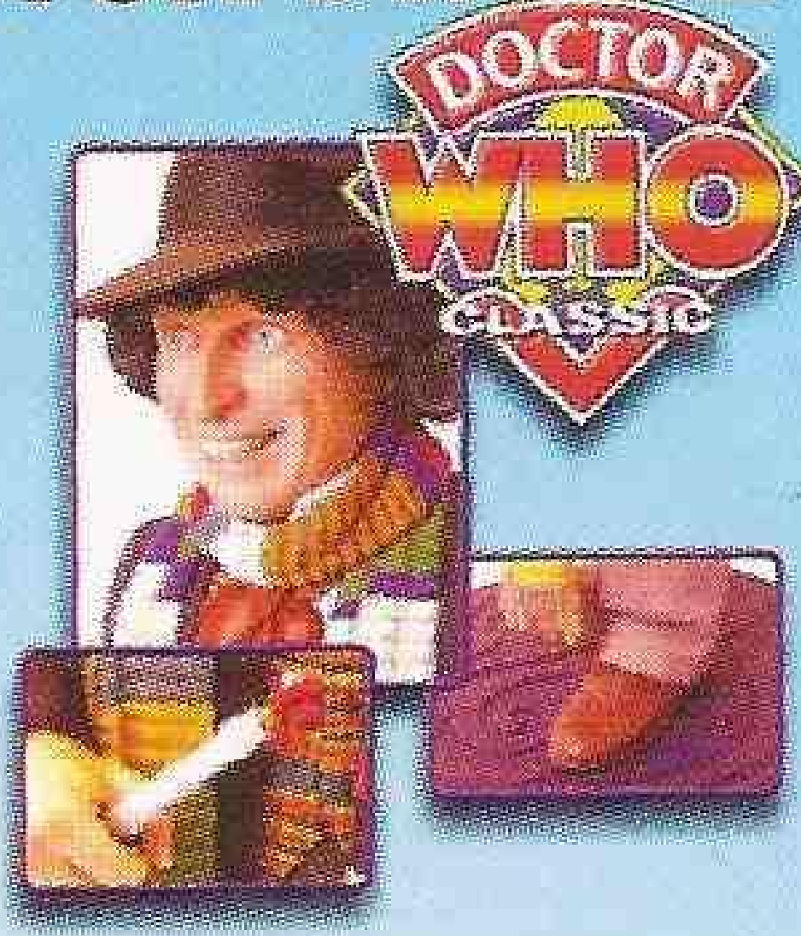

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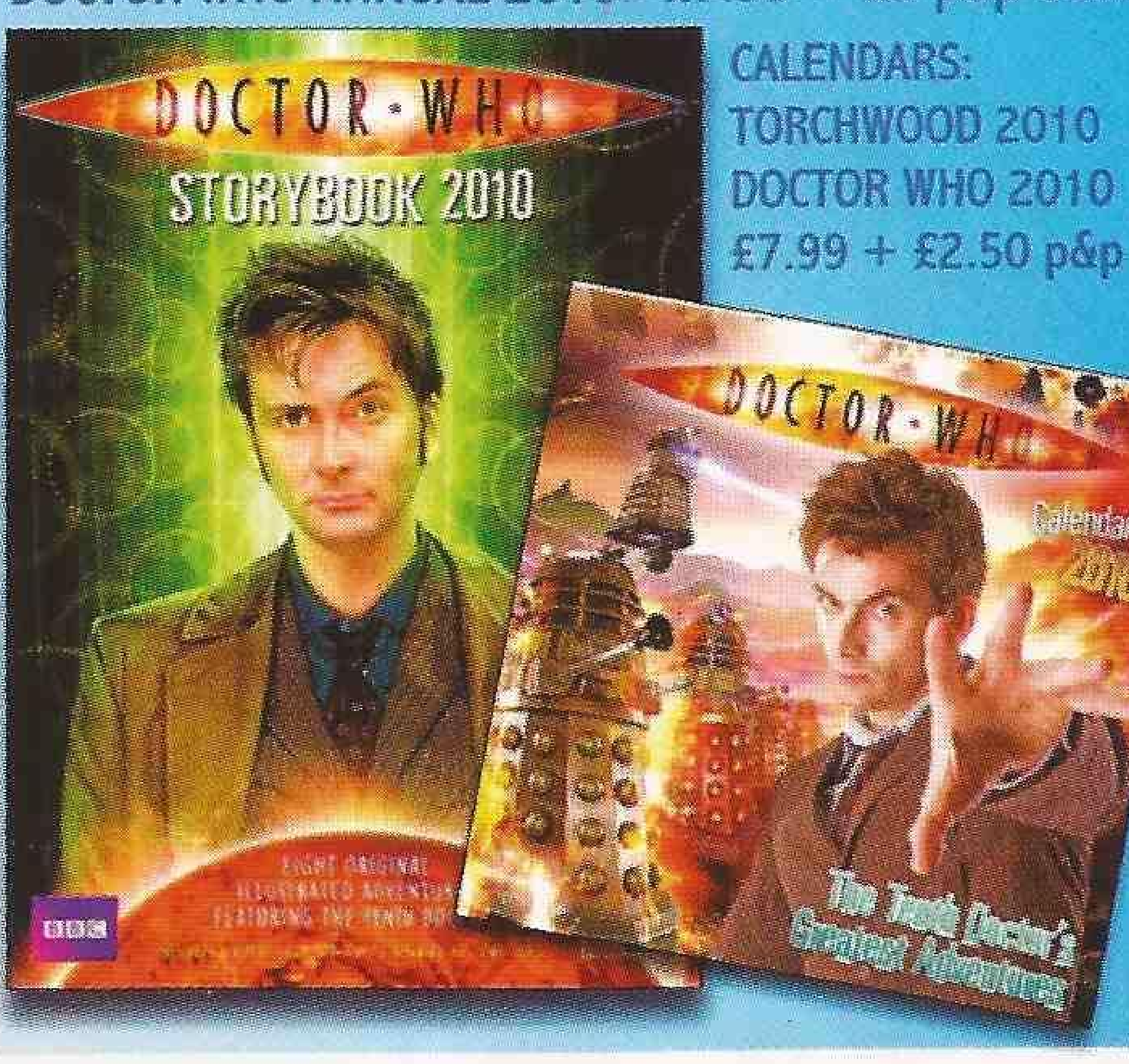

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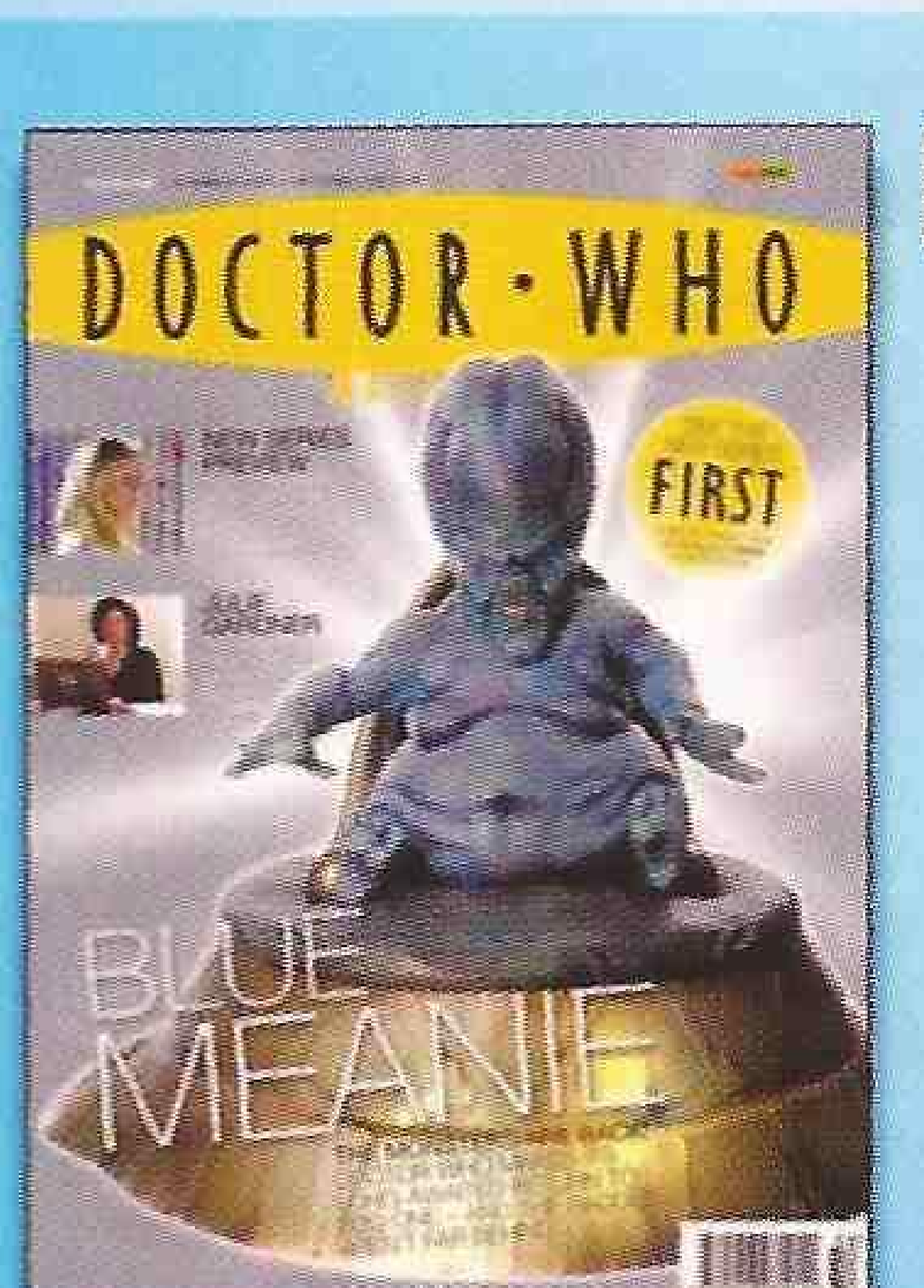

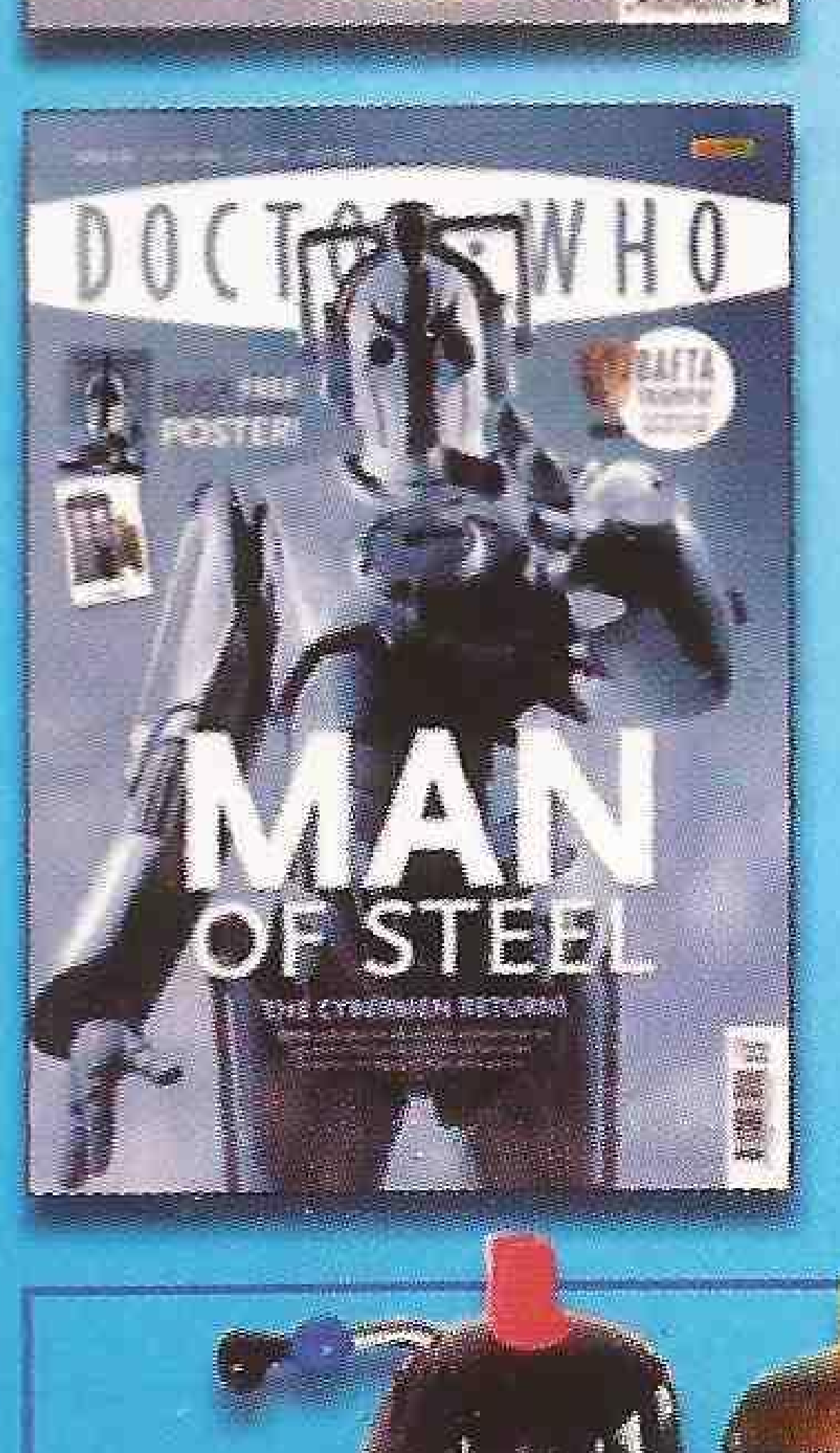

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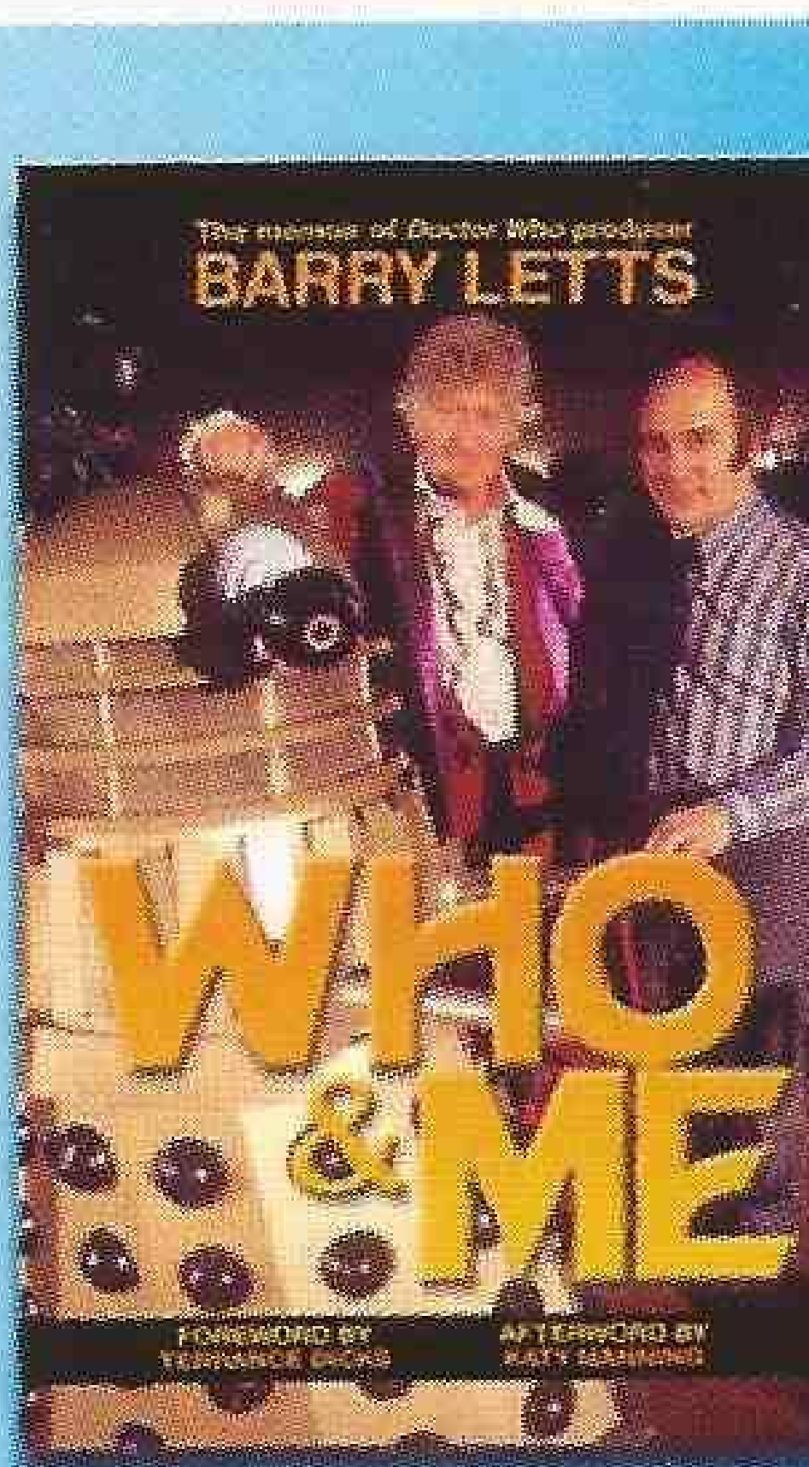

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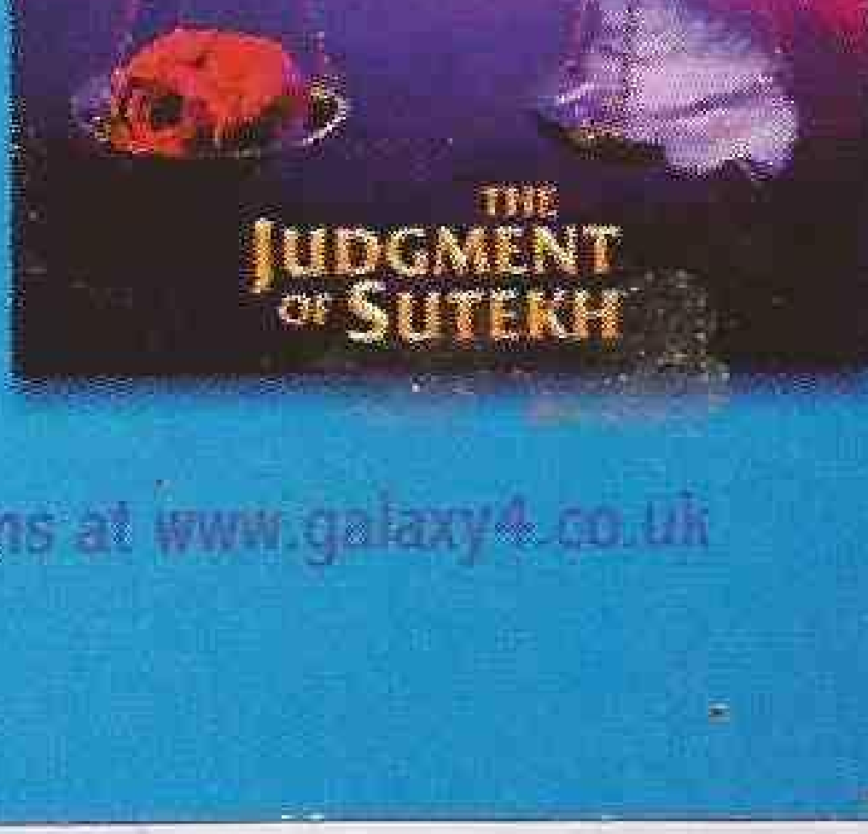

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STOP THE WEDDING!

Barry Letts with Third Doctor Jon Pertwee and a Dalek in the early 1970s.

Letter of the Month...

I'm pretty sure by now you must have received more than enough correspondence, thoughts and memories of Barry Letts to fill an entire **DWM** Special of Andrew Pixley proportions. However, having had the privilege of knowing this unassuming giant of British television for nearly 35 years, I hope you'll forgive me adding a personal tribute of my own to the tide of facts and information hitting your shores.

The first is anecdotal, recounted to me by a chap named Brian Smith, who started the first officially recognised *Doctor Who* Fan Club way back in the early 1970s. Faced with rising membership levels – as a direct result of the show's climbing ratings during those years – plus the impact of galloping inflation on Brian's finances, it was Barry Letts who successfully interceded with BBC Enterprises to agree a system whereby Enterprises would help with postage and printing costs of the DWFC newsletter, and make available to members copies of their internally produced *Doctor Who* story synopses and promotional sheets. To this day these documents remain among my most treasured possessions, and a reminder of the pivotal role Barry played in helping those starving fans receive their first irregular 'fixes' of news and information.

The second is an abiding memory of the several interviews I conducted with Barry. It was during one of these get-togethers that a glass of red wine was accidentally knocked over, spilling its contents onto a pale-coloured carpet. Without any recourse to bad language or foul temper, Barry calmly demonstrated how, by quickly covering the stain with fine salt and carefully bedding it in, osmosis would lift most of the discolouring wine from the carpet and into the crystals for later vacuuming up, thereby restoring the carpet to near-pristine condition. It was a pitch-perfect object lesson in Barry's patient and meticulous approach to his work and to his life – science with pragmatism, patience with care, and precision when attending to detail. Thank you, Barry Letts, for being who, where and when you were.

JEREMY BENTHAM EMAIL

"Barry Letts created wonderful, exciting, thoughtful drama..."

Barry Letts, who, among his many achievements, was the producer of *Doctor Who* from 1969 to 1974, passed away last month. These are just a small selection of the many tributes to Barry we received:

BARRY LETTS

Doctor Who was a programme that many people felt had already seen its best years when Barry Letts took up the producer's reins in 1969. Despite that – and against all the combined problems that budget and schedule could throw at him – under his and Terrance Dicks' supervision it became a phenomenon once more.

A lot's been said – by people far more eloquent and informed than me – about why this particular version of the show was such a hit, but I like to think that what the audience picked up on was the integrity, wit and genuine warmth that Barry managed to infuse into that wonderful run of stories. Under him, *Doctor Who* went from being a fondly regarded show to a dearly beloved one. It's that legacy that echoes to this day.

JAMES PEATY FACEBOOK

How incredibly sad to hear of the passing of Barry Letts. The TV he produced and directed, and the books he wrote have all played a huge part in my life for as long as I can remember. My earliest TV memories are from his run on *Doctor Who* and I'm still watching and loving them today at 43.

This afternoon I watched his highly emotional contribution to the Roger Delgado tribute on the *Dalek War* DVD box set. As ever, such a true and very charming gentleman. The term 'one of the greats' can be handed out a little too liberally these days, but for Mr Barry Letts it most certainly applies.

JULIAN MURPHY EMAIL

Barry Letts, along with Terrance Dicks and Jon Pertwee created *my Doctor Who*. It was this team that did so much to save the programme and ensure that it is still with us today. Barry Letts understood exactly what a family audience wanted and created wonderful, exciting and thoughtful drama. I shall always be grateful to him for the marvellous memories he gave me during my childhood.

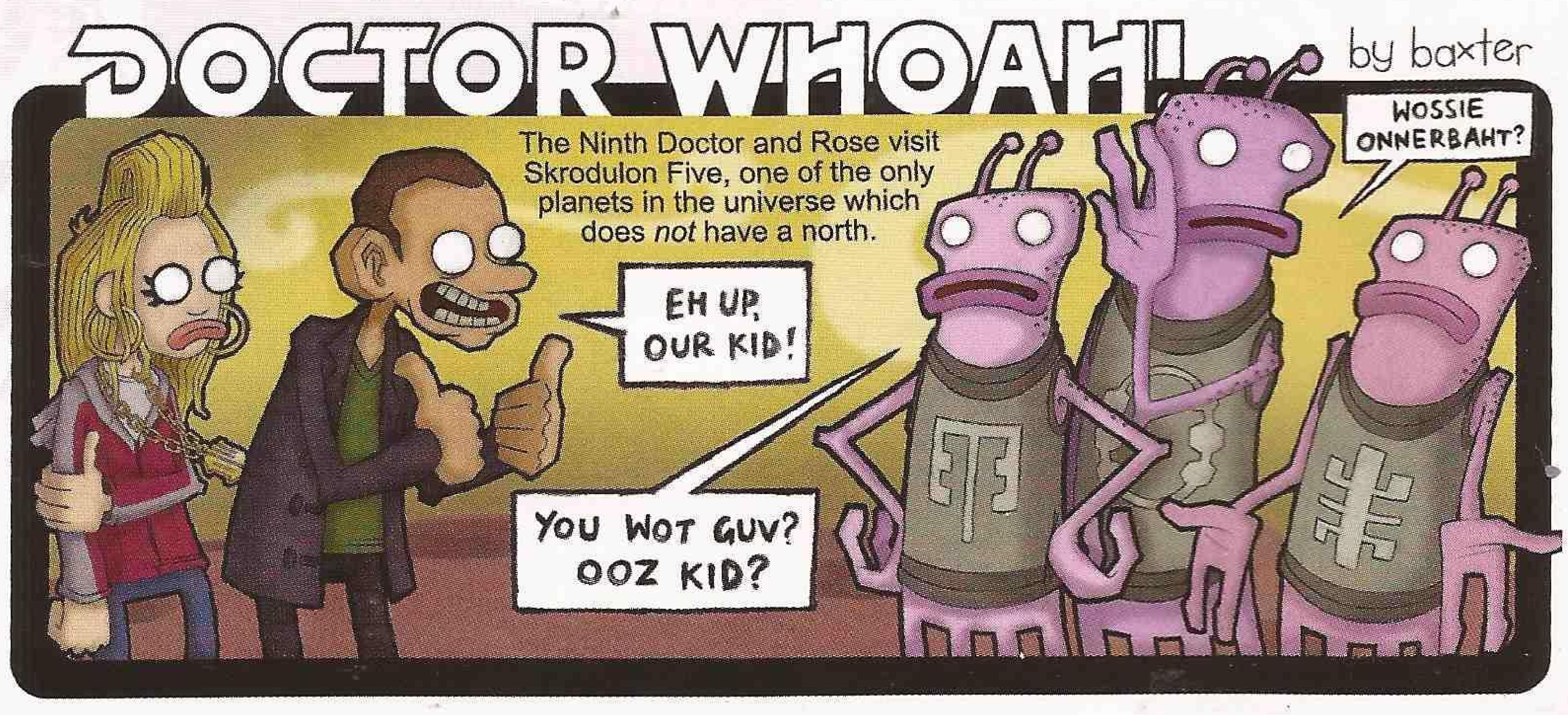
NEIL BLOMLEY EMAIL

I never had the fortune of meeting Barry Letts in person, so I never got the chance to thank him for the countless hours of pleasure that I got from the work he put into the series, whether that was as producer, director, writer or, more recently, as a fascinating contributor to the DVD commentaries. His legacy will continue to be felt through the series forever. Truly a *Doctor Who* legend.

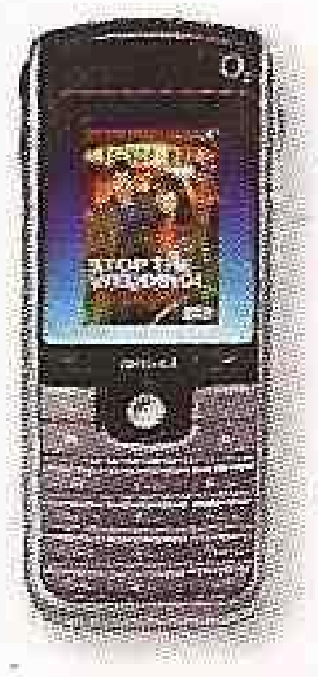
STEVE BARTLE EMAIL

Had Barry Letts only cast Tom Baker as the Fourth Doctor, he would have earned our undying thanks for one of the most risky-yet-visionary decisions in the programme's history. Had he only co-created the Master or wet-nursed the programme for John Nathan-Turner... But Barry served as elder statesman for *Doctor Who* long after his own successful producership ended, and his sheer professionalism, decency and modesty shone through in everything he did for it.

MALCOLM STEWART EMAIL


DOCTOR WHOAH!
by baxter
The Ninth Doctor and Rose visit Skrodulon Five, one of the only planets in the universe which does *not* have a north.
WOSSIE ONNERBAHT?
EH UP, OUR KID!
YOU WOT GUV? OOZ KID?

AND YOU TEXTED US TO SAY...



EMMA LUCY: 'Guerrilla Gardening in *The Sarah Jane Adventures*?! That's completely inspired!' • **ROBIN CLEMENTS**: 'I am enjoying *SJA* very much. I believe that this is the best season yet.' • **CALLUM:** 'The *Survival* illustrations by Adrian Salmon in **DWM** 414 are *Who-tastic*! They really capture my attention.' • **IAIN**: 'Is it true that Pat from *EastEnders* is going to play the Rani in *Dr Who*?' • **BRIAN**: 'My darling Beth – watching *The Wedding of Sarah Jane Smith* has finally given me the courage to ask you... Beth, will you ma-' Send us your messages by texting DRWHO followed by your name and your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under (OK, Brian?), and the best will appear on this page.

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Not only did Barry Letts keep the show alive with a wonderful new format as it moved into the 1970s, he oversaw its move into the 1980s, too. He will always be remembered, both as a brilliant man, and also as a fabulous producer.

GREG WALKER (15) WIDNES

I was really sorry to learn that Barry had died. I first came to know him as the producer of *Doctor Who*, but then realised how instructive he was in television-making, both in books and in other ways. Then I realised how good he was at conveying his Buddhist philosophy without making it seem like a hard sell, and in a way that was really easy to understand.

And then I got to know Barry as a person. Someone who was kind, intelligent, genuine, and thoughtful – as well as being a damn good *Doctor Who* producer!

DAVID FARMBROUGH LONDON

Barry Letts gave such a lot to *Doctor Who* and to *Doctor Who* fans down the years. His presence on the DVDs and at conventions will be hugely missed for years to come.

He was one of the true gents involved in the making of *Doctor Who* and made so many important decisions – from introducing the Master, to casting Katy Manning, Lis Sladen and Tom Baker – that we'll never be able to overestimate his huge contribution to the show.

SIMON HART LONDON

Read more about Barry on page 9. And now, on a happier note, DWM was delighted to hear from Sam Watts, composer on *The Sarah Jane Adventures*...

WATTS IN A NAME?

Firstly, congrats on a great **DWM** Special on *The Sarah Jane Adventures*. It's packed full of great info that even I had no idea about!

I spotted a couple of things. On page 16 my name is misspelled as 'Sam Wells' (although it's correct in the credits on page 98) and on page 97 Murray Gold is credited with the music for the Comic Relief Special, which is incorrect. The production team actually used my music from the previous two series of *SJA*. I'd appreciate it if you could pop a tiny little correction for this in the next issue of **DWM** just to clear it up.

SAM WATTS EMAIL

Many thanks for letting us know, Sam. Let's move from aural to visual delights...

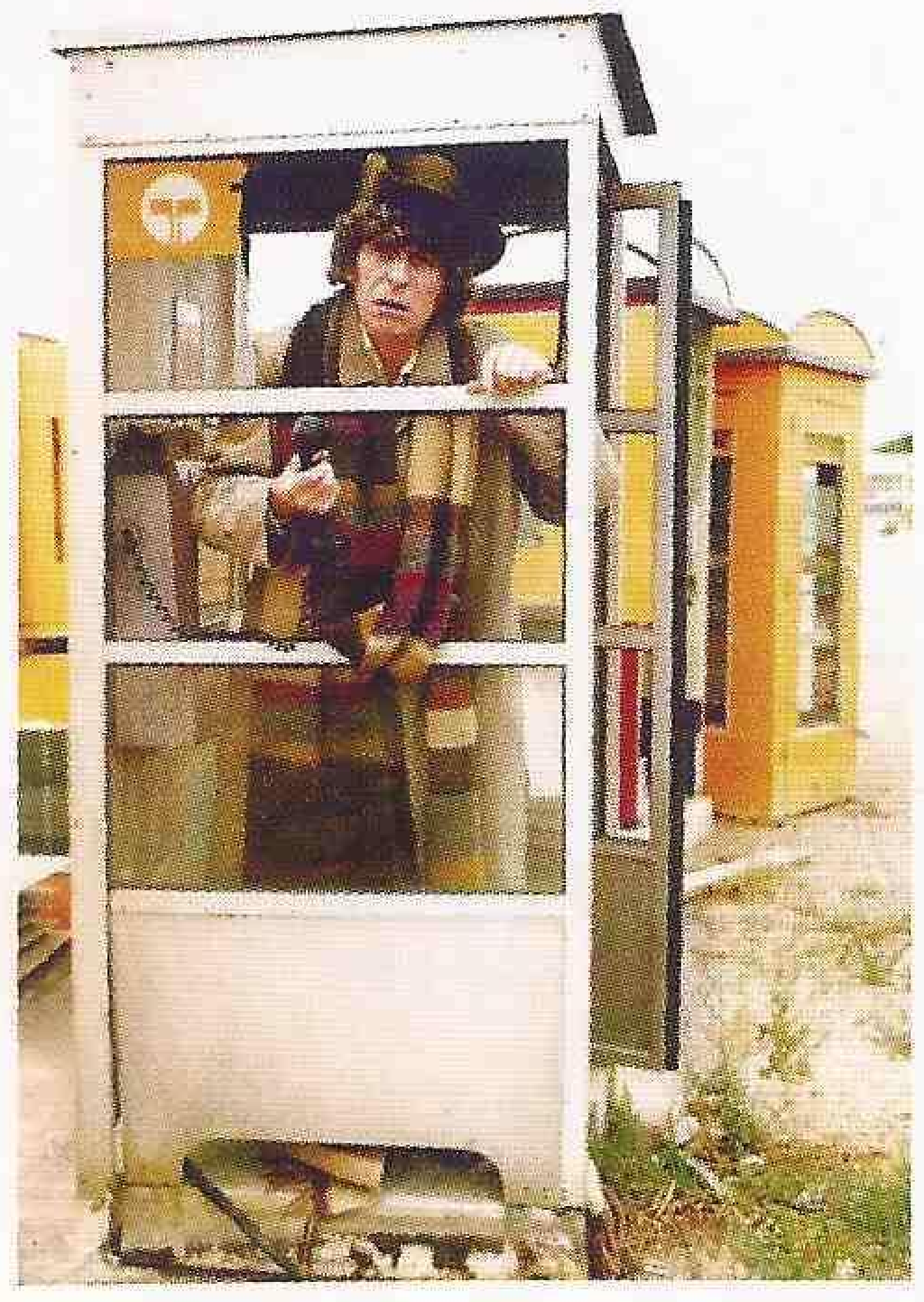
With all those Tom Baker pictures in **DWM** recently (my favourite being the reindeer photo), that great photo of Tom with his arm round Harriet Philpin in **DWM** 413, and the first ever photo of Miss Flood as Cassandra in *The Myth Makers*, I am genuinely amazed by the range of photos that can still be seen for the first time.

I nearly dropped **DWM** 414 in the bath when I caught sight of that *Fact of Fiction* photo from *Inside the Spaceship*. Magnificent stuff. It's an absolute luxury to see these fresh photos, and each one underlines the journey that *Doctor Who* has taken since 1963.

CHRIS WINWOOD EMAIL

Glad you like the photos, Chris – and here's another one for you...

BEAUTIFUL TOM!



In **DWM**s 412 and 413, there was an interview that included some rare photos of Tom Baker and you mentioned a desire to get copies of any old and rare photos from anything relating to *Doctor Who*.

I work as an education officer at KESAB (Keep South Australia Beautiful) environmental solutions in Australia, which is part of a wider network (Keep Australia Beautiful) that promotes and educates about environmental initiatives and anti-littering programs *etc*.

While flicking through the KESAB photo archives I came across images that were taken in the 1970s when Tom Baker visited Australia, and apparently did a promo shoot for KAB [*See above – Ed*]. In these he can be seen posing with an old (then current!) Australian telephone box.

STEVE WALKER EMAIL

Wonderful stuff, Steve – thanks for sharing! Now, back to DWM 414...

EARS A THING...

Just a note to say hurrah for Neil Harris, and his latest *YANA* column. Don't get me wrong, I really enjoyed **DWM** 413 with its *Mighty 200* results but at the same time I have spent the past four weeks quietly grumbling and muttering to myself about how some of my favourite stories are languishing right at the bottom. So it's immensely satisfying, not to mention entirely appropriate, to see Neil's column in **DWM** 414 restoring the balance a little.

I'd also just like to comment on *The Watcher's Guide to the Eighth Doctor*. Although another excellent piece, I don't agree that the 'ears moment' in *Rose* indicates that the Doctor has not long regenerated. He already seems to at home in his new body, in my opinion. I like to think, instead, that his last exciting adventure had involved him having his haircut, and that the moment in *Rose* is the first time he's had chance to assess his new 'curl-free' look....

ANDREW CURNOW FACEBOOK

It's an interesting theory, Andrew. Talking of which...

JUST GOOD FRIENDS?

In response to the Watcher's quandary as to how to define who is and isn't a companion [**DWM** 414], one need only look to the Doctor's viewpoint for an answer. He's travelled with many people, but only some he would class as being a friend – those with whom the Doctor shares an emotional bond.

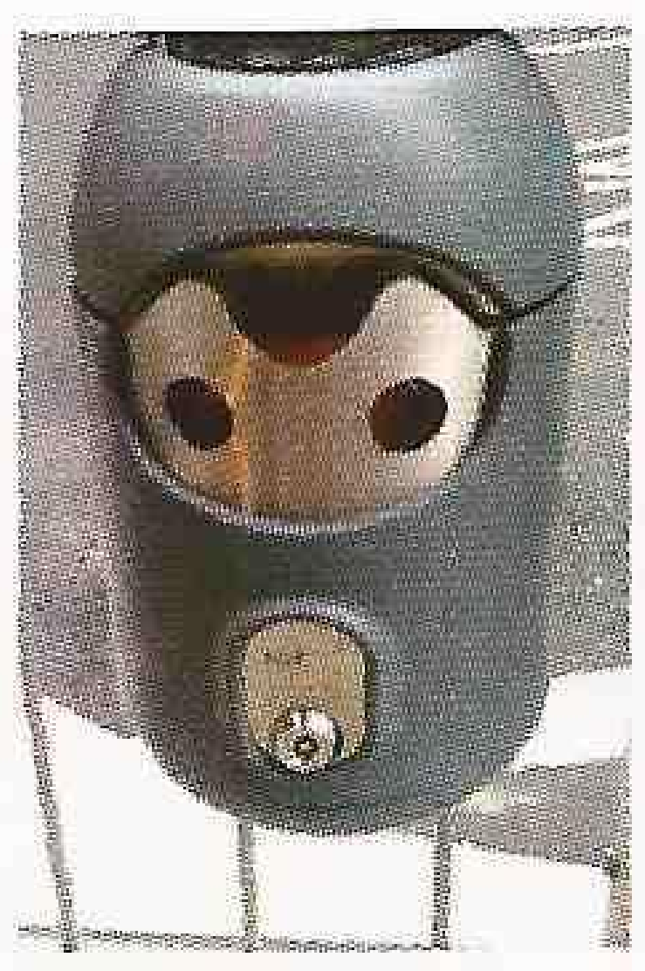
So, Benton, Sara, Liz Shaw, Yates, Mickey, Jackie, Travers, Astrid and Grace would all be classed as friends. Anyone else who has travelled in the TARDIS but who doesn't share the common bond is merely an acquaintance or a passenger – which must surely disqualify Katarina, Kamelion, Eldrad, Hugo Lang, Laurence Scarman, Chang Lee and Womulus and Wemus from being companions.

JON PREDDLE NEW ZEALAND

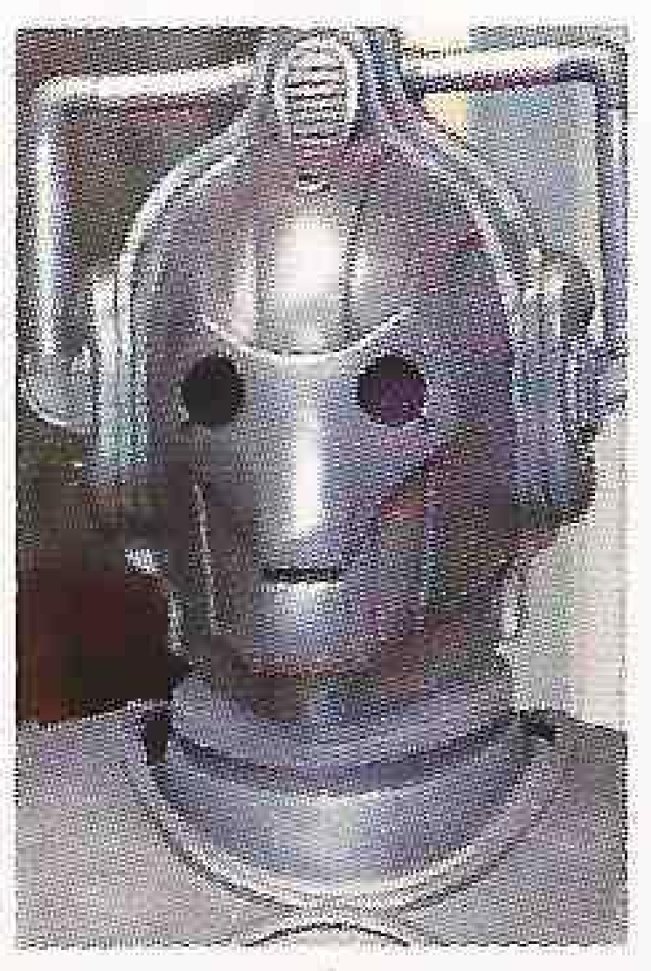
Hmmm... what does everyone else think? And finally... why, it's former DWM editor Clayton Hickman!

JUST BIN UPGRADED!

Whilst strolling along Wood Lane, London (W12 8QT) recently, I noticed a series of shiny new chewing-gum receptacles that seemed strangely familiar...



"Delete, delete!"



"Keep Britain tidy!"

Have the terrible Cybermen some new-found interest in freshly masticated Wrigley's? Or are they in some other way related? We must be told!

CLAYTON HICKMAN THE **DWM** HOME FOR DECREPIT EX-EDITORS

Keep taking the tablets Clay! Til next time...

ON THIS MONTH

15 YEARS AGO

Peter Ware peruses the pages of **DWM** 220, from November 1994...

US Doctor?

November 1994: As Warwick Gray joined the staff of **DWM** as assistant editor (he still haunts Panini Towers to this day), and Peri Godbold bid the mag a tearful farewell (she'd be back!), fans eagerly looked to *Gallifrey Guardian* for the latest news of the show's revival. 'Reliable BBC Sources stated that a large amount of time has been spent with Amblin production personnel concerning the proposed new Amblin/Universal *Doctor Who* series and the original BBC version... It appears that filming will be mainly concentrated in the United States, but the series could be made all over according to Tony Greenwood of BBC Worldwide... He confirmed previous reports that the lead actor would definitely be British...' Ultimately, the 1996 TV Movie would be set in the USA, but filmed in Canada. The lead actor would indeed be British – but it could have been so different...

Gimme Spock!

The news pages went on to report that former *Doctor Who* producer Barry Letts and writer Terrance Dicks 'met with Leonard Nimoy earlier this year to discuss the then proposed *Doctor Who* film. Nimoy was keen to have Letts and Dicks involved in the project as advisors and reportedly told them that if no-one suitable presented themselves soon then he might play the Doctor himself!'

Stacked shelf!

Meanwhile, in the absence of any new episodes, there was still plenty to keep fans entertained. In the **DWM** reviews section, *Shelf Life*, Craig Hinton looked at some of the latest releases. Among the offerings, there was a reference work, *The First Doctor Handbook* ('Another winner,' declared Craig), a novel featuring the Seventh Doctor, Ace and Benny, *Falls the Shadow* ('Without doubt, the best *New* or *Missing Adventure* that I have ever read') and *The Zero Imperative*, a straight-to-video production from the enterprising Bill Baggs, written by Mark Gatiss and starring Caroline John as Liz Shaw, with Jon Pertwee, Colin Baker and Sylvester McCoy also in the cast ('I enjoyed it immensely!').

Do it yourself!

Amateur fanzines continued to prove popular too, and **DWM** devoted a whole page, *The Fanzine Trap*, to reviewing a selection of those available from across the globe, with such wonderful names as *Small Prophet*, *The Whostorian Quaterly* and *Thermal Lance*. One notable publication had proved a runaway success: *Cosmic Relief*, co-edited by Nicholas Pegg, was produced in aid of Rwandan refugees and, reported *Gallifrey Guardian*, was a sell-out. The long association between *Doctor Who* and good causes continues to this day, as viewers of this year's *Children in Need* will see...

CAPTAIN'S ORDERS

The Doctor's latest companion, **Lindsay Duncan**, tells **Benjamin Cook** why it's not easy being in charge – especially when you're battling deadly water monsters...

"Everyone! Listen to me!" barks Captain Adelaide Brooke. "We need all the Protein packs or we're going to starve. Now keep working! Roman, watch the ceiling! That's an order!"

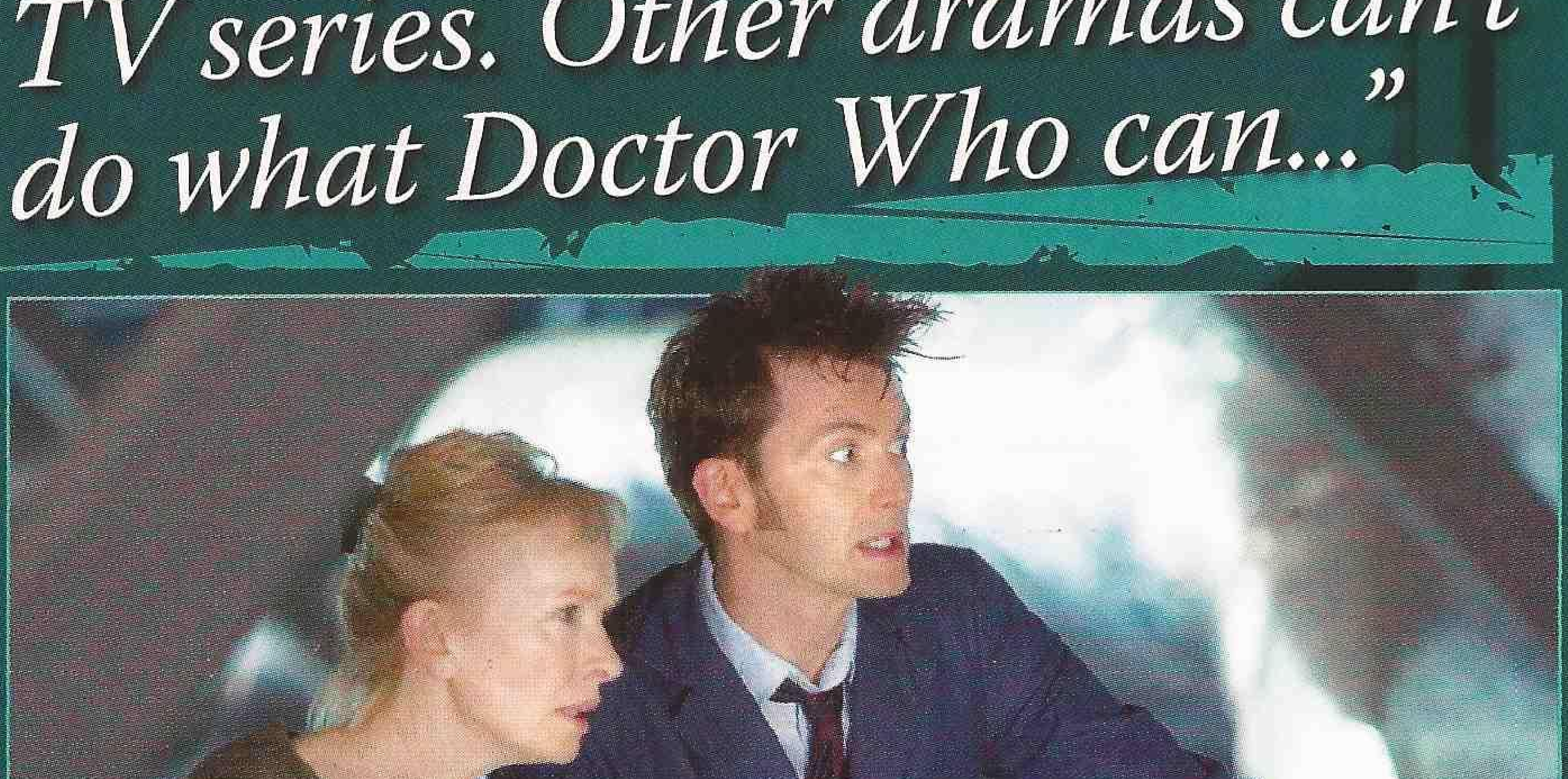
It's all kicking off aboard Bowie Base One. On a white, bright, NASA-style space station on Mars in 2059, the Doctor – wearing his old *Satan Pit* spacesuit – looks on, as the crew members battle for their lives, so desperate, so brave. There's Deputy Captain Ed Gold (Peter O'Brien), technical boffin Roman Groom (Michael Goldsmith), geologist Mia Bennett (Gemma Chan), Bowie Base One's nurse Yuri Kerenski (Aleksander Mikic), and cool, shrewd Steffi Ehrlich (Cosima Shaw). Welcome to *The Waters of Mars*. In a hanger. In Cardiff.

"Where's Gadget?" asks assistant script editor Jennie Fava. "He must be around here somewhere."

"Probably lying in the corner, broken," replies veteran *Doctor Who* director Graeme Harper. Gadget is a three-foot-tall, Wall-E-type robot probe on tracks. (Altogether now: "Awww!") He has two arms, skeletal hands, and big camera-lens eyes. "He's not on today, is he? Hasn't he wrapped for this episode? Thank God."

"Very temperamental. Attention-seeking, constantly. And, of course, terribly unpredictable," says Lindsay Duncan, the Captain herself, when asked about the Doctor's latest friendly-but-temperamental robotic ally. (See also: K9, Kamelion, and Adric.) "Every time we try to get a shot, a bit of Gadget drops off," she laughs. "But there's a great deal of humour focussed on the Gadget robot, which is delightful and works really, really well, especially in such a dark episode. I had one of my most joyful times on set, on Gadget, tearing down this strip of corridor."

> *"There's something so thrilling about being part of this iconic TV series. Other dramas can't do what Doctor Who can..."*



Captain Adelaide Brooke joins forces with the Doctor when everything starts to go wrong on Bowie Base One...

"Loads of energy," bellows Graeme, as the cast and crew gear up for another take. "Let's kick it up the bottom – really fast and pacey, c'mon! It's a lovely, chaotic moment." He turns to William Hartley, the First Assistant Director. "It's like being in a circus, isn't it?"

"What does that make you, then?" chips in Russell T Davies, *Doctor Who* showrunner and – with Phil Ford – the writer of this episode. "The lion tamer?"

"I'd like to start over there," explains Graeme, "and pull focus, so you've got the Doctor as a loose, lonely figure, watching on..."

"Is that when I get changed?" teases David, removing his helmet. "Is that when I slip into something more comfortable? I left my space shoes by the door! Sorry about the helmet hair," he adds.

"Wear it like that out," suggests Russell. "You'll start a trend."

"I very much wanted to work on *Doctor Who* while Russell was still around," says Lindsay, when we catch up a few months later, a few weeks before transmission of *The Waters of Mars*. "I think he's an exceptional talent. He has such range. He's so passionate about what he does. He identifies very strongly with the emotions of the characters that he's writing, and that really strikes a chord with me. This is the most extraordinary episode. It's witty. It's imaginative. It's human. It's courageously dark. It looks great. The sets are incredible, all of them. There's one, on location in the National Botanic Garden, that's absolutely huge, like being in a giant glass hanger, with enough space for it to work really, really well. It looks gorgeous. It's dark and powerful. It looks like it really could be on Mars."

Adelaide has been billed in advance of transmission as a bona fide *Doctor Who* companion – and at the age of 58, she ranks as one of the Doctor's oldest co-stars to date. "Oh, it's fantastic," Lindsay smiles. "I've joined the ranks of a pretty impressive list of actors. There's something so thrilling about being part of this big, iconic television series. It's a television legend, the whole show, and it gets better, and better, and better each year. Other dramas can't do anything approaching what *Doctor Who* can. This particular storyline, for example, is set in a space station, and I'm playing an action woman... not something that

▶

◀ would normally come my way, in the context of really good writing.

“She's a heroine,” states Lindsay. “She's tough, dependable, with a great leadership quality. Adelaide is a really good woman. She's running this space station. She's responsible for her colleagues. It's a strange environment that she finds herself in, so she has to be strong – even under normal circumstances, but particularly when the emergency kicks in. But then you realise, of course, that she has a heart, too, but she keeps that out of the equation as much as she can, because she has a job to do. She's got real integrity and courage. She's admirable, really. What a wonderful woman to play. It's a great character for me.” On being approached to play the role, Lindsay says: “Everything came together. I've always wanted to do one, and I've been approached in the past, but it hasn't worked out, for whatever reasons, so how serendipitous that this is the one, as we're coming towards the end of David's time on the show. I feel very lucky that I'm in one of his final episodes. There is something special about that, you know? The timing was right. David has been such a memorable Doctor.”

An awful lot of running is required when you have an adventure with the Doctor...

How did she cope with the physical demands of playing a self-confessed action woman? “It'll either be the first and the last, or maybe someone will think, oh, great, she can do more of those,” she reasons. “That would be great. But trying to keep up with David, running around sets and down corridors, was quite a challenge.” Earlier this year, David's *Planet of the Dead* co-star, Michelle Ryan, told **DWM**: “Running against David is impossible. He's speedy like a panther… I should have done some more training beforehand.” Was Lindsay left trailing behind, too? “David is fast in every way,” she nods. “You have to keep up with him in more ways than the running. He works harder and longer than any other actor. He's so utterly professional. The man has such a sharp mind. His thinking is so quick. He can turn really quickly, within a sentence, and it makes the character compelling. It's impressive.

“But physically, yes, it's really, really hard. His energy levels are so high. You think, *oh God!* In terms of my character, but also in terms of myself, the actor, I desperately wanted to keep up with him, but I've got to admit it – I can't! I can't run as fast as him. But I gave it a good shot. I didn't want to let Adelaide drop the ball. I didn't want her to show any kind of weakness.” After a day's filming, wasn't Lindsay shattered? “Yes, and then there's a physio sticking something on your thigh because you ran too fast! But sometimes I was glad to be running to keep warm, because it seemed to be cold wherever we filmed. There were an awful lot of night shoots as well, which turns your body clock upside down, so running was quite welcome to keep awake and warm.”

Adelaide has some heart-rending scenes in *The Waters of Mars*. That must take a lot out of an actress, too? “Well, you know, it goes with the territory, doesn't it? You want to hit something truthful, that's the main thing. The script is so truthful. You don't want to let down Russell. You don't want to let down David. You don't want to let down the character. It's your job to play the emotional truth, and you want to do it well. If I get it right, I'm so relieved. Working with somebody like David helps, because he's so good at being true to himself, and his range is extraordinary. He can go from madcap and zany to scary and emotional. When you're doing stuff with him, you're safe; you're doing it together. The director as well. You're given an enormous amount of support all round.”

If the rumours are to be believed, *The Waters of Mars* is set to be the scariest episode of *Doctor Who* ever. After the first couple of days' filming, the monsters had to be toned down, for fear of terrifying younger viewers a tad too much. “I don't know how much they toned them down,” says Lindsay, “but the creatures do look terrifying. But it isn't just about scaring viewers. The show itself has real integrity, and there's a great narrative. The special effects – the horror, if you like – is attached to strong characters, and the story justifies the scares. The question of heroes and villains is, I think, considered very responsibly. There are so many horrific images readily available to people of all ages at the moment, that are detached completely from anything that's human, that has any human context, but not on *Doctor Who*. Children – although *Doctor Who* doesn't just appeal to children, of course – have always and will always need to, for their psychological wellbeing and development, be told stories in which they're frightened. That's been going on always. *Doctor Who* is a healthy way for children to face their fears.”

Does Lindsay get scared? “No, you can't. You have too much acting to do. You have to pitch things, engage things, recall things, again and again, making judgement after judgement… I mean, you have to imagine it, you have to act it, what it feels like to be frightened… but the character of Adelaide puts her own fears on hold, in a way, because she has such a sense of responsibility for her team and for the work that has to be done on Bowie Base

DAVIES ON DUNCAN

Showrunner and *Waters of Mars* co-writer **Russell T Davies** explains why Lindsay is the perfect Adelaide...

“The worry, with inventing Adelaide, is that Lindsay is just about the only actor in the UK who could play her! Seriously, she's the only person you could want. But none of us had worked with her before, so we had no idea if she'd ever fancy doing *Doctor Who*, let alone if she'd be free. Thank God, it worked! I think we might even have rewritten the part, if she'd been busy.

“Funnily enough, when Phil wrote his first draft, she was called Grace – and I had to take a deep breath and tell him that the Doctor's already had a one-off companion by that name! Yes, I was a fanboy right to the end.”

Captain Brooke discovers that Bowie Base One has a problem with the waterworks...

"The character of Adelaide has to put her own fears on hold, in a way, because she has such a responsibility for her team..."

One. As an actress, it's shocking the first time that you see the creatures, but that's because they're genuinely frightening! That's just the initial shock. After that, you're having to stand next to these actors in the lunch queue... but you're still slightly unnerved. They're so made up. You're not quite sure who you're talking to. You know there's an actor in there somewhere. I haven't done that much acting opposite prosthetics, to such an extent. Yeah, it's strange. I'm more used to more – for want of a better word – naturalistic dramas."

Earlier this year, Lindsay played ex-Prime Minister Margaret Thatcher in the BBC's *Margaret*, to widespread critical acclaim. In 2010, she will be seen on the big screen playing Alice's mother in Tim Burton's hotly anticipated *Alice in Wonderland*, starring Johnny Depp as the Mad Hatter. She has, it seems, her pick of exciting, prestigious projects. But as any actor will tell you, the times they are a changing, with movie and TV budgets being slashed right, left and centre, and the decline of drama output on British TV. "Everyone's been leaning on the goodwill and talent of people in this business forever," says Lindsay, "and it just gets worse, and worse, and worse. We can't afford to neglect drama, we really can't, and we need to put money into it, and keep putting money into it. We need to give people budgets that they can work with so that you're not making unrealistic demands on everybody – not just actors, but on everybody, cast and crew. Most of all, we need to encourage writers. It's important. We neglect creative people at our peril. We have to develop these people's skills. But I'm lucky. I get some wonderful parts, telling great stories... look at *Doctor Who*! They're great stories, they're great characters, and clearly people want to watch. People are tiring, obviously, of reality TV, which is just cheap television. But I would say that, wouldn't I?"

In 2007, Lindsay appeared as Martha, an alcoholic, in the Polly Stenham play *That Face* at the Royal Court Theatre Upstairs, in Chelsea, alongside Matt Smith as her son, Henry. The play transferred to the West End the following year, and Matt won the *Evening Standard*'s Best Newcomer award for his role. "He's a real delight," says Lindsay. "We've become friends. He's a gorgeous person. He kept the secret very, very well," she says about Matt's casting as the Eleventh Doctor. "I was watching the TV when they announced it, and I was screaming." She didn't have an inkling, then? "No, he'd kept it so secret. He's a really good boy. I couldn't believe it. I texted him immediately. He was in South America at the time." Does Lindsay think he'll make a good Doctor? "I'm sure he will. I was so impressed when I heard that it was Matt – somebody who's not well known, but I know is an exceptional actor. Such a brilliant choice. Like David, he has an honesty about him. He's generous. He's incredibly hard working and conscientious. He has so much going for him. It's terribly exciting.

"He's younger than David, so he hasn't had as much experience, but anyone who saw him in *That Face* will know that he is an actor of enormous range, enormous courage, and great emotional depth. The part that he played, the role of my son, who had a very dysfunctional relationship with his mother, placed huge demands on him, and there aren't many actors who could have delivered what he delivered in that play. I'm in such a privileged position to be one of the people that actually knows the new Doctor Who."

Presumably, she'd like to return to *Doctor Who*, then? A rematch with the Eleventh Doctor? "Oh, I'd love to. I'd absolutely love to. I had such a great time doing it, and it's a great atmosphere. Everyone is very proud of what they do, and with good reason. There a great sense of pride and commitment about the whole thing. It's a very happy environment to work in. I would so love to come back, in whatever form. Maybe I could become a monster. I've already started working on them to cast me again." Dropping a few subtle hints? "Precisely. I'd love to work with Matt Smith, but there are long queues forming already, so we'll see..."

DOCTOR WHO SPECIALS
ROLL
68A
SLATE
291
TAKE
1
SC: 77
DIR: GRAEME HARPER
DOP: ERNIE VINCZE BSC
FILTERS:
11/3/09
VIS FX No
A

Lindsay Duncan gets ready for action!

"I want to be a DWM REPORTER!"

THE 100% OFFICIAL DOCTOR WHO MAGAZINE SINCE 1979!
EXCLUSIVE! SERIES TWO OF THE SARAH JANE ADVENTURES PREVIEWED – INSIDE!
DOCTOR · WHO
WIN A TRIP TO SEE DOCTOR WHO BEING FILMED!
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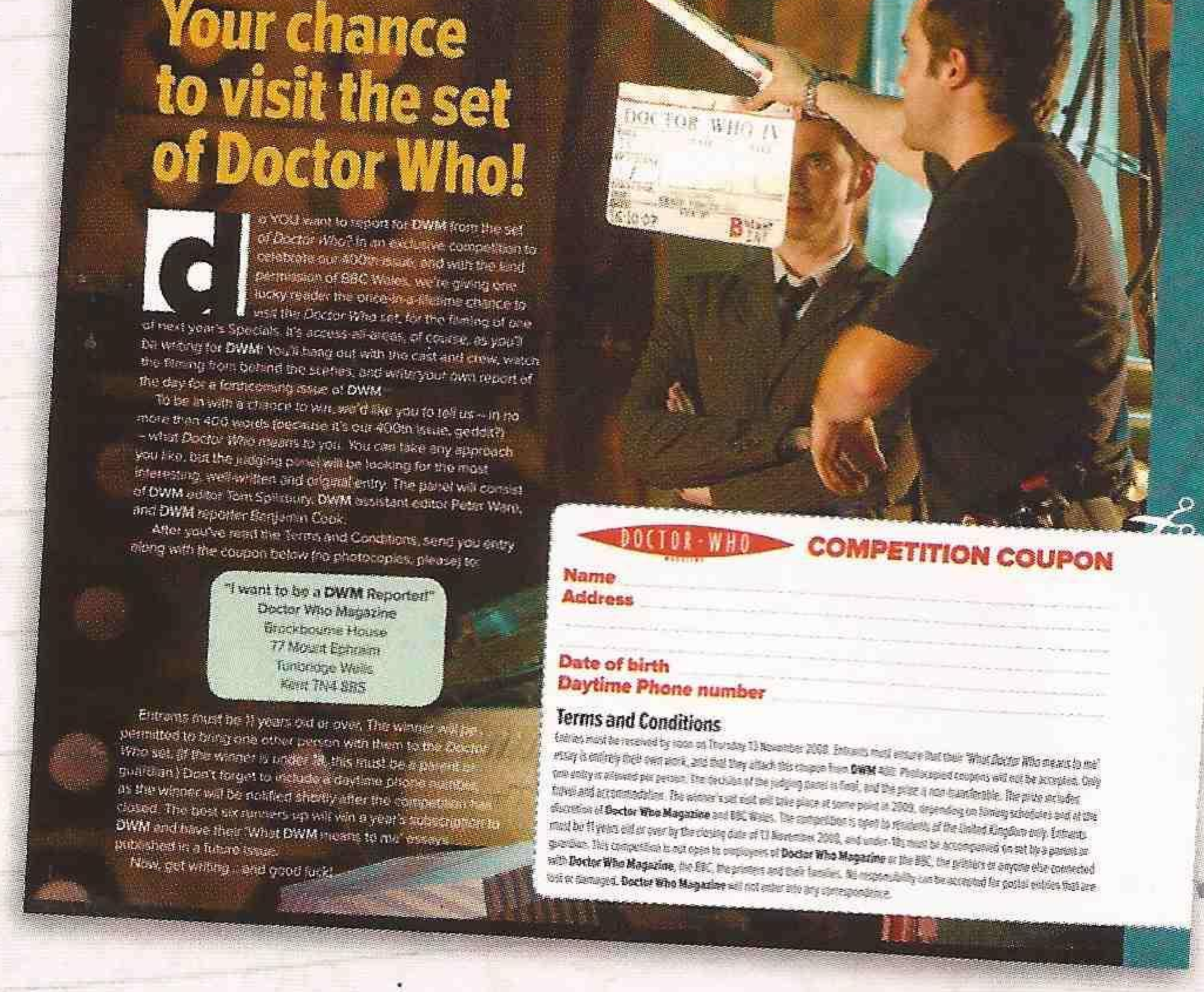
400 Fantastic Issues!
DAVID TENNANT TELLS US WHY HE'S BEEN HOOKED EVER SINCE ISSUE ONE!
PLUS! RUSSELL T DAVIES! » COLIN BAKER JOINS THE TIME TEAM! » THE SHEER BRILLIANCE OF DOCTOR WHO! » SPECIALS NEWS!

Back in Issue 400 of **Doctor Who Magazine**, we launched a very special competition. The winner would visit the *Doctor Who* set, spending the day as a **DWM** reporter, getting the chance to interview David Tennant and Russell T Davies...

Words: Benjamin Cook
Photography: Adrian Rogers


WIN! EXCLUSIVE COMPETITION!

Your chance to visit the set of Doctor Who!

Do YOU want to report for **DWM** from the set of *Doctor Who*? In an exclusive competition to celebrate our 400th issue, and with the kind permission of BBC Wales, we're giving one lucky reader the once-in-a-lifetime chance to visit the *Doctor Who* set, for the filming of one of next year's Specials. It's access-all-areas, of course, as you'll be writing for **DWM**! You'll hang out with the cast and crew, watch the filming from behind the scenes, and write your own report of the day for a forthcoming issue of **DWM**.

To be in with a chance to win, we'd like you to tell us – in no more than 400 words (because it's our 400th issue, geddit?) – what *Doctor Who* means to you. You can take any approach you like, but the judging panel will be looking for the most interesting, well-written and original entry. The panel will consist of **DWM** editor Tom Spilsbury, **DWM** assistant editor Peter Ware, and **DWM** reporter Benjamin Cook.

After you've read the Terms and Conditions, send you entry along with the coupon below (no photocopies, please) to:

"I want to be a **DWM** Reporter!"
Doctor Who Magazine
Brockbourne House
77 Mount Ephraim
Tunbridge Wells
Kent TN4 8BS

Entrants must be 11 years old or over. The winner will be permitted to bring one other person with them to the *Doctor Who* set. (If the winner is under 18, this must be a parent or guardian.) Don't forget to include a daytime phone number as the winner will be notified shortly after the competition has closed. The best six runners-up will win a year's subscription to **DWM** and have their 'What **DWM** means to me' essays published in a future issue.

Now, get writing... and good luck!

DOCTOR · WHO COMPETITION COUPON

Name
Address
Date of birth
Daytime Phone number

Terms and Conditions

The brief was simple: tell us, in 400 words or less, what *Doctor Who* means to you. And you told us alright – in your thousands! Some of you wrote essays, some wrote letters, some drew comic strips... and 12-year-old George Astbury from Stockport sent in his entry on a beautifully-illustrated scroll of paper, several metres long. But all had one thing in common: a deep, burning, unquenchable passion for the sheer, unadulterated brilliance of *Doctor Who*.

This was, of course, the exclusive competition to celebrate **DWM**'s 400th issue. The prize? A once-in-a-lifetime opportunity to visit the *Doctor Who* set, to watch the filming of *The Waters of Mars*, the first of David Tennant's final three Specials as the Doctor. The winner would get to access all areas of Cardiff's Upper Boat Studios (yes, even David's trailer!), hang out with the cast and crew, and interview David and *Doctor Who* showrunner Russell T Davies – and then report back for **DWM.** This was no run-of-the-mill competition.

The judging panel – **DWM** editor Tom Spilsbury, assistant editor Peter Ware, and me – was looking for the most interesting, well-written, original entry. Something personal. Something poignant. Something perceptive. Something that made us smile. The contest was open to anyone over the age of 11, although some of the best writing came from our teenage entrants, readers who have discovered *Doctor Who* since its resurrection in 2005.

The six runners-up tackle everything from *Genesis of the Daleks* and multi-Master stories to parallel universes and the importance of being idle. They each win a year's subscription to **DWM**.

But the judges agreed on Chelsey Lamb, 16, from Manchester, as the overall winner, for a scripted entry inspired by a return to her old primary school and a conversation with her ex-teacher, Mr Kemp.

"Chelsey's entry is funny, vivid, and unpretentious," said Tom Spilsbury. "It's a simple idea, brilliantly executed. I particularly admire her killer final line..."

THE RUNNERS-UP...

RUNNER-UP

LEWIS CHANDLER (AGE 17)

FROM SOUTHAMPTON

1998 – A SMALL BOY SITS IN FRONT OF HIS TV SET; THE ROOM IS DARK, THE TELEVISION CASTING THE ONLY LIGHT.

VOICEOVER

I was six years old when I first saw *Doctor Who* on television. It was like nothing I had seen before… *Genesis of the Daleks*! By the first episode, I was hooked. It was the most fantastic thing I had ever seen… and it captured my imagination in a way that nothing else ever had.

Cut to: 2008 – the same boy, now 16, sitting in front of a video camera.

THE BOY

I became obsessed with everything *Doctor Who*. I soon learnt that it had stopped being made three years before I was born. But that didn't matter to me…

The small boy picks up big, adult Doctor Who books.

THE BOY (CONT'D)

I bought anything I saw that had anything to do with *Doctor Who*. I was too young to really understand what the books were saying about the show, but the pictures were enough; they took me to different worlds, and with them my imagination grew even bigger…

But as I got older, my love of *Doctor Who* began to fade. I started to think I was too old for that sort of thing. I didn't realise it at the time, but this fading passion for *Doctor Who* damaged my imagination, and all the exciting adventures that I dreamt up were disappearing.

But then, in 2005, it all changed. *Doctor Who* was back, and with it came my imagination – and it was making up for lost time! Everything, suddenly, had something to do with *Doctor Who* –

Cut to: the teenage boy at work, in the stockroom. Behind him, a blonde girl walks by –

ROSE

Wilson? I've got the lottery money…

The boy turns, bewildered.

Cut to: the boy standing in a corridor. Suddenly, a middle-aged woman and a robot dog shoot by.

SARAH JANE

Come on, K9!

K9

Affirmative, Mistress!

The boy does a double take!

Cut back to the boy, still in front of the video camera.

THE BOY

So, what does *Doctor Who* mean to me?

Cut to: the same boy sat at an exam desk, looking scared at the blank page in front of him. Then he looks out the window and sees… the Doctor! And he gives him a wave. The boy smiles. He knows what he needs to write now.

THE BOY (CONT'D)

It gave me my imagination. Twice.

RUNNER-UP

ISABELLA LEY (AGE 15)

FROM RICHMOND, SURREY

POLICE PUBLIC CALL BOX

Being lazy isn't always a bad thing. I'm not normally a lazy person, but I was on 26 March 2005. My younger sister Paloma and I were enjoying our favourite programme, *Strictly Dance Fever*, and when it finished neither of us could be bothered to switch it off.

"Up next, it's *Doctor Who*," the voiceover announces.

My sister groans. "They were talking about that doctors show for the whole of *Blue Peter* the other day!" She's only nine and doesn't feel well.

We let the weird doctors programme come on. We still don't switch it off. Paloma feels sick and I can't be bothered. Ten minutes go by, 20, 30. And the TV is still on. We're still watching. I can't peel my eyes from the most amazing show that my 11-year-old self has ever seen. And much too soon, it's over. It's no longer a "weird doctors programme." Not anymore.

I drown my mum with questions. Who's this Doctor? What's his blue box? Why is he saving the world? At the time, she seems to know so much. I can't believe she knew of this amazing programme and never told me.

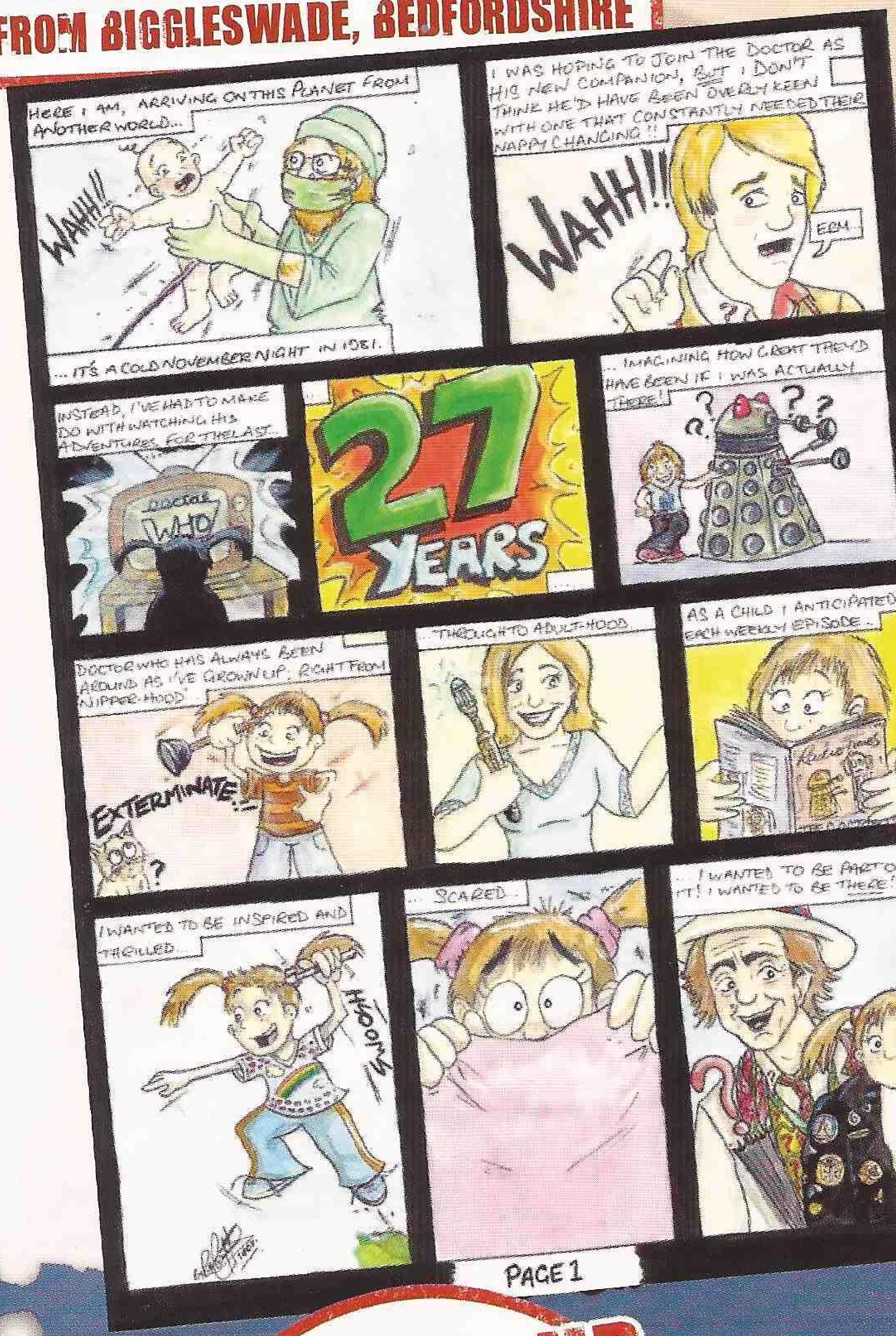
Well, those days are long gone. Now I'm the one firing off facts and quoting lines. You see, *Doctor Who* means *everything* to me. At school, I'm always trying to sneak it into essays or getting into trouble for being on the *Doctor Who* website. In shops, I'm scanning the magazine avidly or buying the latest *Doctor Who* DVD. With my friends, I'm annoying them with constant facts. And at home… well, I'm watching it.

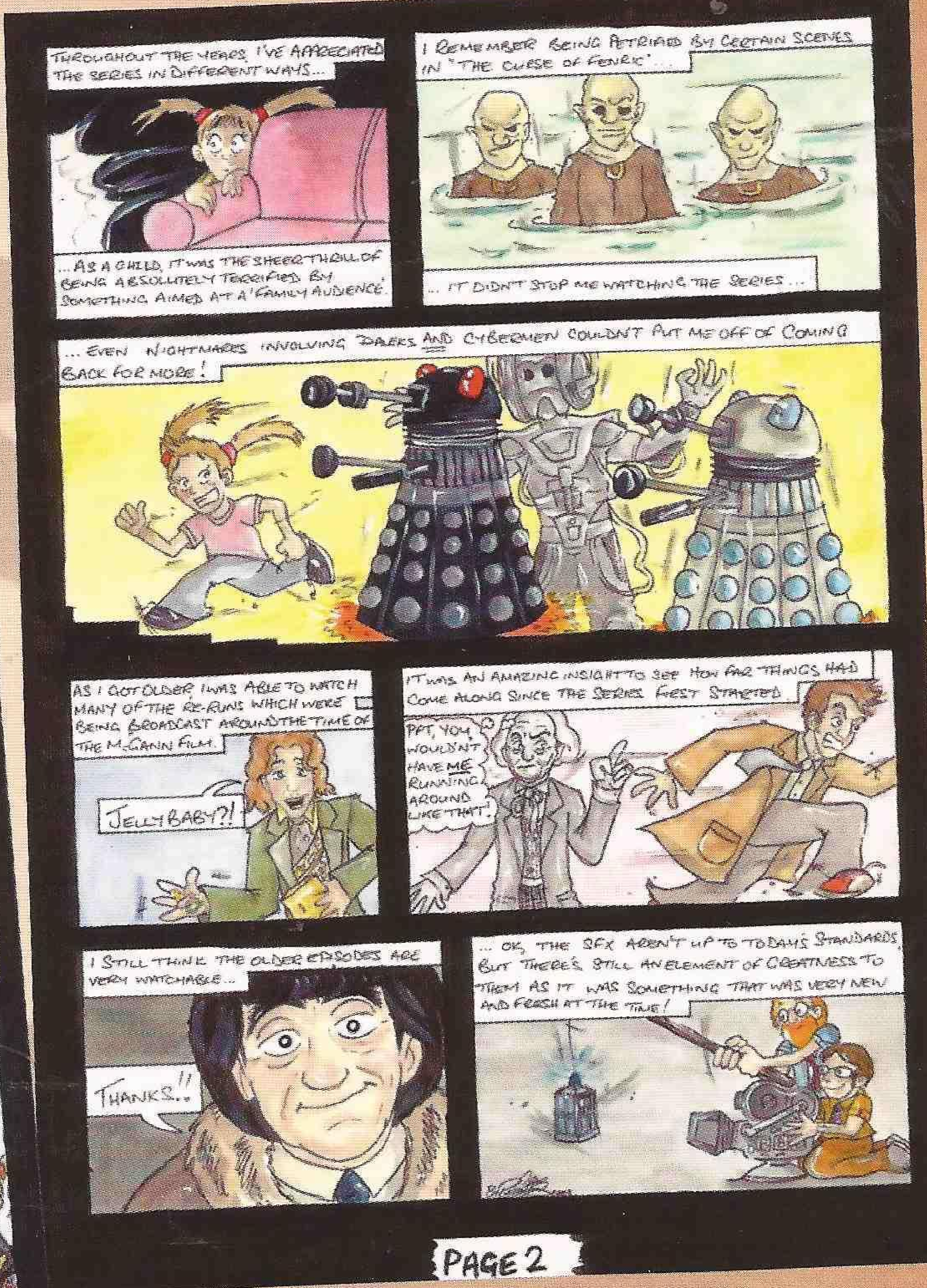
To some seriously deluded people, *Doctor Who* is a silly, 'childish' programme. But I don't let these ignorant people get to me. Instead, I turn to *Doctor Who*. To me, it is a lifesaver, a getaway, a make-believe world where there is always hope and heroes. *Doctor Who* has made me cry, laugh, love, hate, read, write, act and be inspired. I would be a very different person now, with different friends, dreams, hopes and aspirations, if I hadn't been lazy on that fateful day in March 2005.

So that's what *Doctor Who* means to me. Everything.

RUNNER-UP

RUTH COGGINS (AGE 27)
FROM BIGGLESWADE, BEDFORDSHIRE


HERE I AM, ARRIVING ON THIS PLANET FROM ANOTHER WORLD...
WAHH!!
... IT'S A COLD NOVEMBER NIGHT IN 1981.
I WAS HOPING TO JOIN THE DOCTOR AS HIS NEW COMPANION, BUT I DON'T THINK HE'D HAVE BEEN OVERLY KEEN WITH ONE THAT CONSTANTLY NEEDED THEIR NAPPY CHANGING!!
WAHH!!
ERM...
INSTEAD, I'VE HAD TO MAKE DO WITH WATCHING HIS ADVENTURES FOR THE LAST...
DOCTOR WHO
...
27 YEARS
...
... IMAGINING HOW GREAT THEY'D HAVE BEEN IF I WAS ACTUALLY THERE!
? ? ?
DOCTOR WHO HAS ALWAYS BEEN AROUND AS I'VE GROWN UP, RIGHT FROM NIPPER-HOOD...
EXTERMINATE!
?
... THROUGH TO ADULT-HOOD
AS A CHILD I ANTICIPATED EACH WEEKLY EPISODE...
I WANTED TO BE INSPIRED AND THRILLED...
WHOOSH
... SCARED...
... I WANTED TO BE PART OF IT! I WANTED TO BE THERE!!
PAGE 1


THROUGHOUT THE YEARS, I'VE APPRECIATED THE SERIES IN DIFFERENT WAYS...
... AS A CHILD, IT WAS THE SHEER THRILL OF BEING ABSOLUTELY TERRIFIED BY SOMETHING AIMED AT A 'FAMILY AUDIENCE'.
I REMEMBER BEING PETRIFIED BY CERTAIN SCENES IN 'THE CURSE OF FENRIC'...
... IT DIDN'T STOP ME WATCHING THE SERIES...
... EVEN NIGHTMARES INVOLVING DALEKS AND CYBERMEN COULDN'T PUT ME OFF OF COMING BACK FOR MORE!
AS I GOT OLDER I WAS ABLE TO WATCH MANY OF THE RE-RUNS WHICH WERE BEING BROADCAST AROUND THE TIME OF THE McGANN FILM.
JELLY BABY?!
IT WAS AN AMAZING INSIGHT TO SEE HOW FAR THINGS HAD COME ALONG SINCE THE SERIES FIRST STARTED.
PFT, YOU WOULDN'T HAVE ME RUNNING AROUND LIKE THAT.
I STILL THINK THE OLDER EPISODES ARE VERY WATCHABLE...
THANKS!!
... OK, THE SFX AREN'T UP TO TODAY'S STANDARDS, BUT THERE'S STILL AN ELEMENT OF GREATNESS TO THEM AS IT WAS SOMETHING THAT WAS VERY NEW AND FRESH AT THE TIME!
PAGE 2

RUNNER-UP

JENNY LIPPMAN (AGE 19)
FROM POYNTON, CHESHIRE

"I'm the Doctor, and I'm your muse. Come with me. Let's win that contest."

I followed the Doctor into the TARDIS, not knowing what to expect or what I was going to see.

When the Doctor had materialised in my living room, I'd thought it was all a joke, a prank, or a nervous breakdown. Turns out, I had crawled into my own imagination, while writing my competition entry for **Doctor Who Magazine**.

So there I was, inside the legendary TARDIS control room.

"Here we go!"

I grabbed the console as the room jerked suddenly, sending both of us flying sideways. After much groaning and murmuring, the TARDIS drew to a halt.

"Where are we?" I asked, tucking my notebook under my arm.

"Take a look."

I pushed open the double doors... and came face to face with my exact double! I blinked twice, and leapt back in surprise.

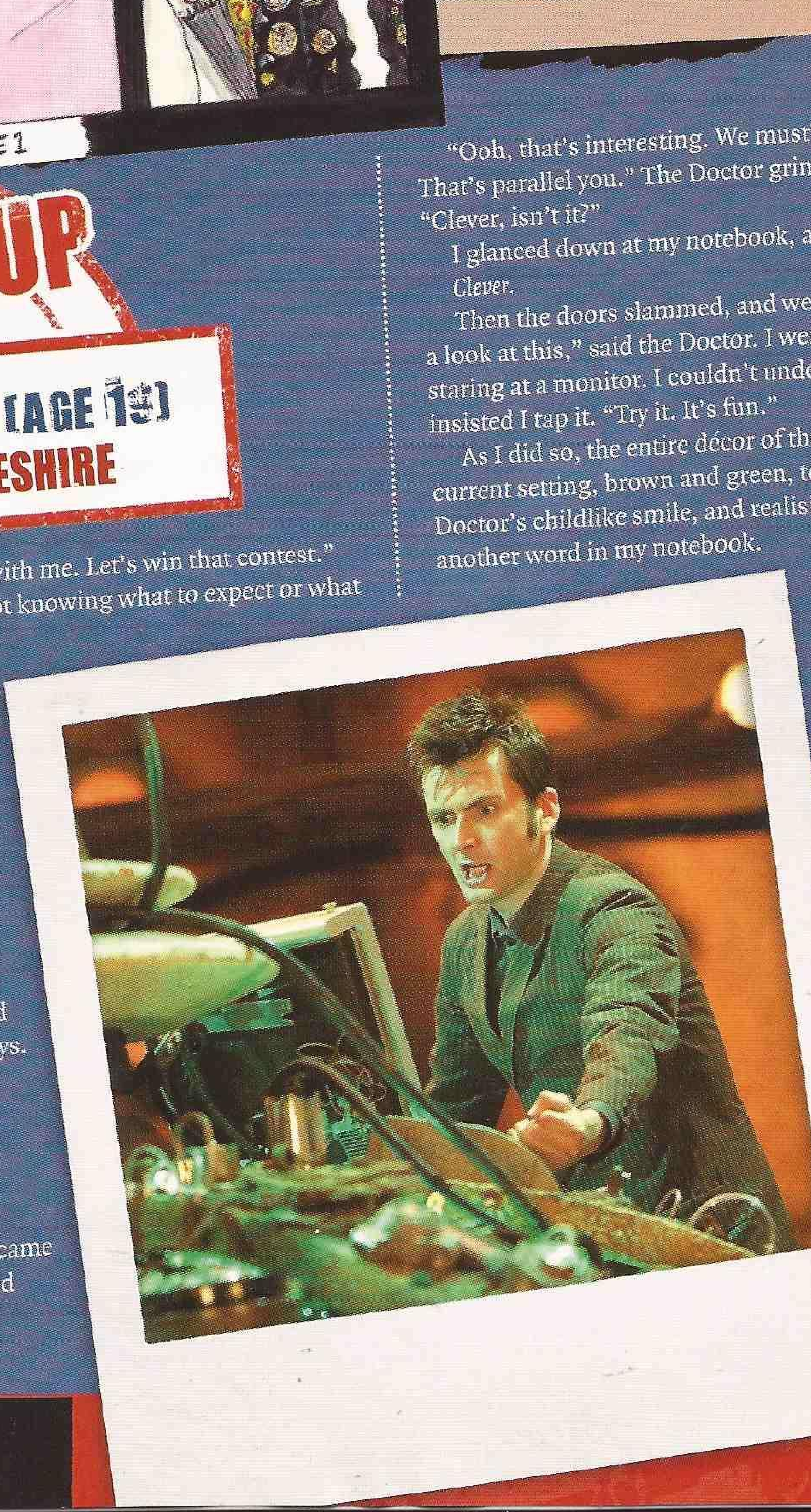
"Ooh, that's interesting. We must've fallen through a tear in the vortex. That's parallel you." The Doctor grinned as I stared at my doppelgänger. "Clever, isn't it?"

I glanced down at my notebook, and scrawled the word across the page.

Clever.

Then the doors slammed, and we were moving again. "Come and have a look at this," said the Doctor. I went to join him at the console. He was staring at a monitor. I couldn't understand the symbols on screen, but he insisted I tap it. "Try it. It's fun."

As I did so, the entire décor of the control room changed. From the current setting, brown and green, to bright white, and so on. Noticing the Doctor's childlike smile, and realising I was mirroring him, I scribbled another word in my notebook.



Fun.

"Right, that's enough of that!" announced the Doctor, hitting the console with a hammer.

"Where now?" I asked eagerly, clutching my notebook.

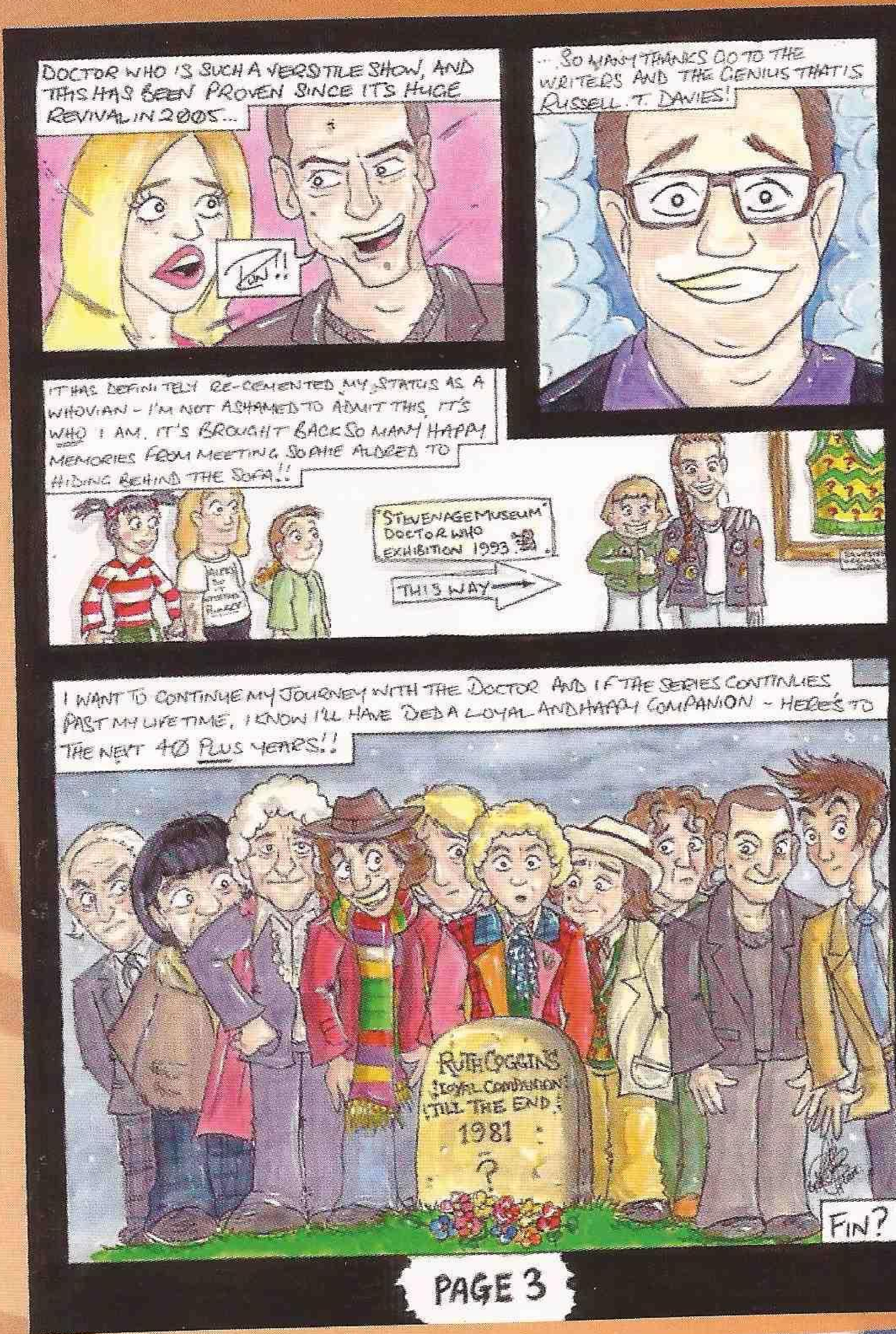
He smiled, and pulled a lever. "Home."

The TARDIS rumbled to a stop. "Nice to meet you!" he said loudly, ushering me to the door. I stopped in the frame, watching him with wide eyes. "Let me know how you do."

"But I don't want to go home. That was amazing!"

"You've got to." The Doctor smiled weakly. "That's what travelling with me always boils down to. The tearful goodbye." He waved, and gently pushed me out. As I watched the TARDIS vanish, I looked at my notebook and wrote one last word.

Heart.


DOCTOR WHO IS SUCH A VERSTILE SHOW, AND THIS HAS BEEN PROVEN SINCE IT'S HUGE REVIVAL IN 2005...
TON!!
... SO MANY THANKS GO TO THE WRITERS AND THE GENIUS THAT IS RUSSELL T. DAVIES!
IT HAS DEFINITELY RE-CEMENTED MY STATUS AS A WHOVIAN - I'M NOT ASHAMED TO ADMIT THIS, IT'S WHO I AM. IT'S BROUGHT BACK SO MANY HAPPY MEMORIES FROM MEETING SOPHIE ALDRED TO HIDING BEHIND THE SOFA!!
"STEVENAGE MUSEUM" DOCTOR WHO EXHIBITION 1993.
THIS WAY
I WANT TO CONTINUE MY JOURNEY WITH THE DOCTOR AND IF THE SERIES CONTINUES PAST MY LIFETIME, I KNOW I'LL HAVE DIED A LOYAL AND HAPPY COMPANION - HERE'S TO THE NEXT 40 PLUS YEARS!!
RUTH COGGINS LOYAL COMPANION TILL THE END 1981 ?
FIN?
PAGE 3

"I want to be a DWM REPORTER!"

RUNNER-UP

JAMES BROUGH (AGE 38)

FROM BIRKENHEAD

When I think of *Doctor Who*, I think of my son, Seamus. He's 12, and to be honest, before the series returned, he wasn't really a fan. He had his moments – when he was one, the only thing that would keep him quiet was a video I'd made of all the title sequences. He liked Daleks, and he wanted a black van like the Seventh Doctor once drove. On the whole, though, not a fan.

I remember when I realised that things had changed. Seamus' mother and I are divorced, and one weekend I told him I was remarrying. He was very polite – said yes, he'd like to be at the wedding – and waited 30 seconds before bringing up what really mattered: was it true that Christopher Eccleston was going to die in *Doctor Who*? And would he be killed like one of the other Doctors – banging his head on the console, maybe? My son had gone from preferring *Star Trek* to looking up details of *Time and the Rani* on Wikipedia. Blimey.

He watches the old stuff now, too. Late one evening, I showed him *The Dead Planet*. He was puzzled by the cliffhanger. "Why's someone waving a sink plunger?" There was a pause while pieces slid into place and then – "OH MY GOD, IT'S A DALEK! IT'S A DALEK! IT'S A DALEK!" Any hopes of getting him to bed had just flown out the window. There are worse things.

Mind you, he doesn't just watch the programme: he's got ideas for new stories. He thinks the Human Daleks from Manhattan probably regenerated after they were shot – they've absorbed some Time Lord, after all. He wants a multi-Master story, with Derek Jacobi in John Simm's head, telling him he's doing it all wrong. After seeing the giant spider in Liverpool [*a 50-foot, mechanical piece of street art, which travelled around the city last September – Ed*], Seamus wants a *Doctor Who* story about how the spider is an echo of a real one from the past that's brought back to life for the Doctor to defeat. Yeah, I know – it's the same plot as *Snakedance*. So's *The Awakening*, and no-one complains about that.

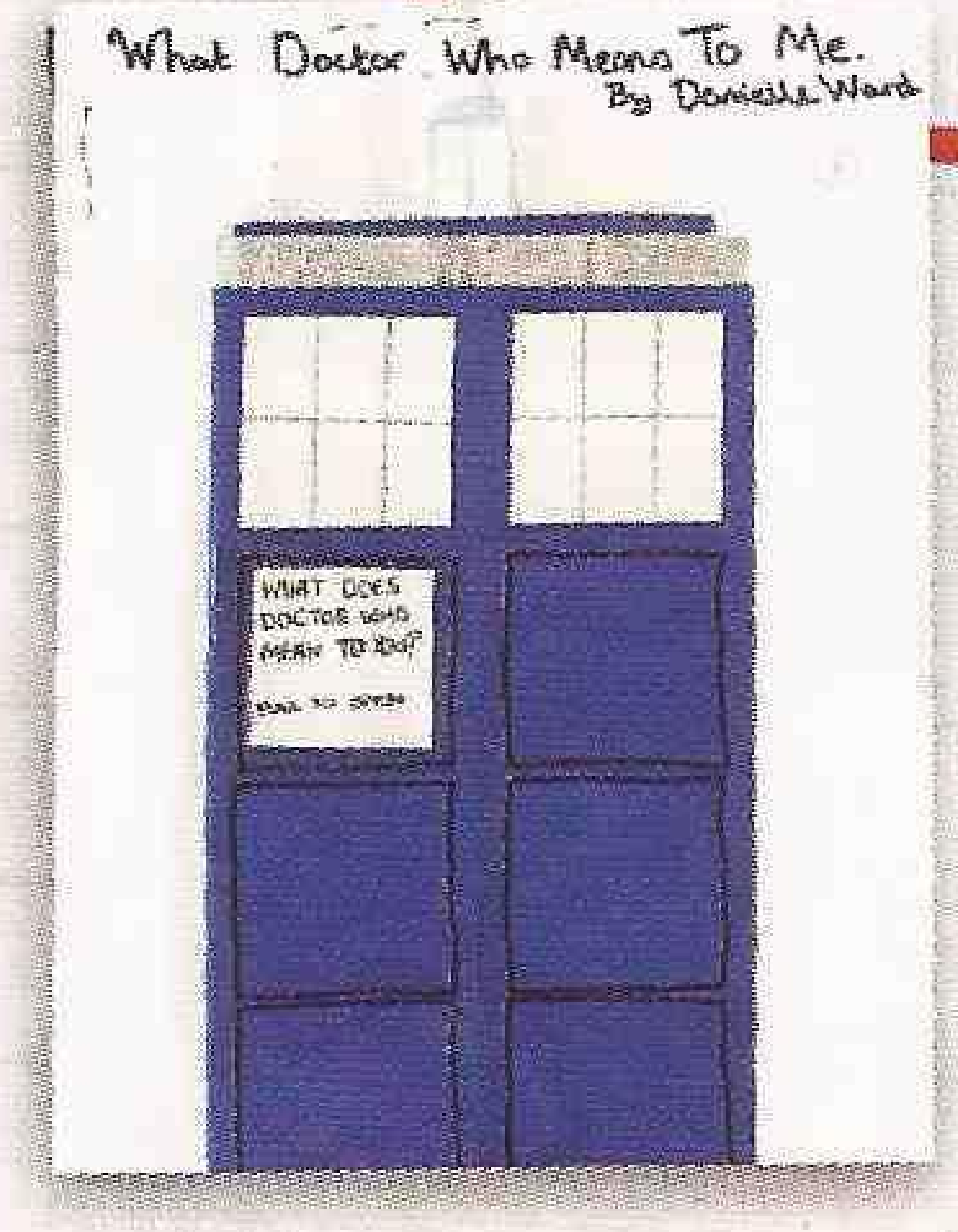
Thinking about it, there must be thousands of fathers who could say the same – that their children love the series, that they tell stories about it. If that means that the show's safe, then that's got to be a good thing.

Kids need the Doctor. And so do their dads.

RUNNER-UP

DANIELLE WARD (AGE 20)

FROM LEICESTER


What Doctor Who Means To Me.
By Danielle Ward
WHAT DOES DOCTOR WHO MEAN TO YOU?

Doctor Who. Two words and immediately I picture swirling blues and reds, glittering stars and a police box flying towards me, accompanied by an echoing 'Weeee-ooooh-ooooh'. Odd how something as ordinary as a television show can take hold of your life and turn it into something extraordinary. But then perhaps that is the key, for *Doctor Who* has never been ordinary, has it?

I made the mistake of choosing *Army of Ghosts* as the first episode I watched in full, so I was left with little choice but to tune in the next week to watch *Doomsday*. Within the space of two episodes, I had fallen in love with the characters, developed a crush on David Tennant and suffered an emotional breakdown at the loss of Rose.

Unfortunately, in the months leading up to and over the Christmas that brought us *The Runaway Bride*, a close relative of mine became ill and died. Not knowing what else to do, I turned to the *Doctor Who* Series Two box set, and there it was; my escape from reality. A flick of a button and I was on board the TARDIS, hurtling through time and space, ready for an adventure. The show, along with the aforementioned events, inspired me to make the most of what I have and what makes me happy. If that means buying a plastic action figure of the Doctor, or persuading parents to take me to a *Doctor Who* exhibition, then so be it.

I do not care how cheesy it may sound; since I started watching *Doctor Who*, my life really has taken a turn for the better. It introduced me to new friends and has inspired me to go on 'adventures' of my own. In the two years since I began watching, I have enjoyed myself more than at any other time in my life. I feel incredibly proud when I see how well it has done, and honoured to be part of the audience for this national institution.

I am able to put up with the mundane and the dreary when I know that every so often *Doctor Who* will give me a glimpse of the stars.

What Doctor Who Means To Me.
By Danielle Ward

BUT THE WINNER IS...

WINNER!

CHELSEY LAMB (AGE 16)
FROM BLACKLEY, MANCHESTER

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A YEAR 6 CLASSROOM. END OF A LONG DAY. THE CHAIRS ARE ON TABLES AND THE SMELL OF PENCIL SHAVINGS IS IN THE AIR. A TEACHER IS SAT AT HIS DESK.

Enter teenage girl, Chelsey.

CHELSEY
(peeking around the door)
Hellooo!

TEACHER
Hello, Chelsey, and how are we? What are you doing back here?

CHELSEY
(smiling)
I'm good!

TEACHER
So how's Secondary?

Chelsey
Fine.

TEACHER
(nodding)
Good.
(pause)
You getting ready for exams soon?

CHELSEY
Yeah.

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Uncomfortable silence.

The teacher taps his laptop.

CHELSEY
Sir?

TEACHER
Yeah?

CHELSEY
(pause)
What does *Doctor Who* mean to you, sir?

TEACHER
Oooh, just about everything really.

CHELSEY
(smiling)
Sir! Seriously!

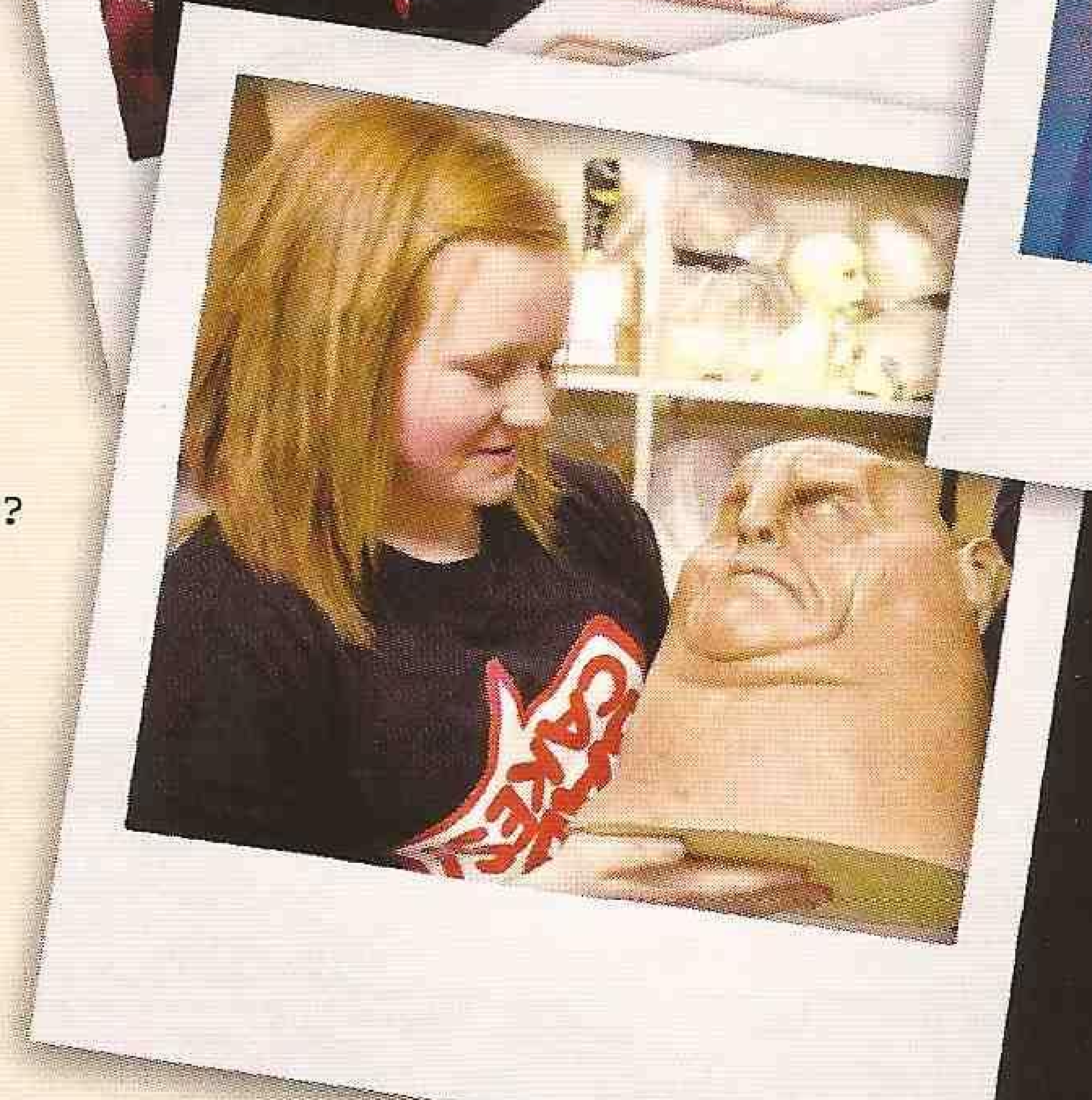
TEACHER
I'm being serious. It's been an inspiration to me over the years. It's been a constant friend, from when I was your age. It was different then. You'd probably say a bit boring, but it was everything to me. The Doctor… to be honest, he was a bit of a father figure.

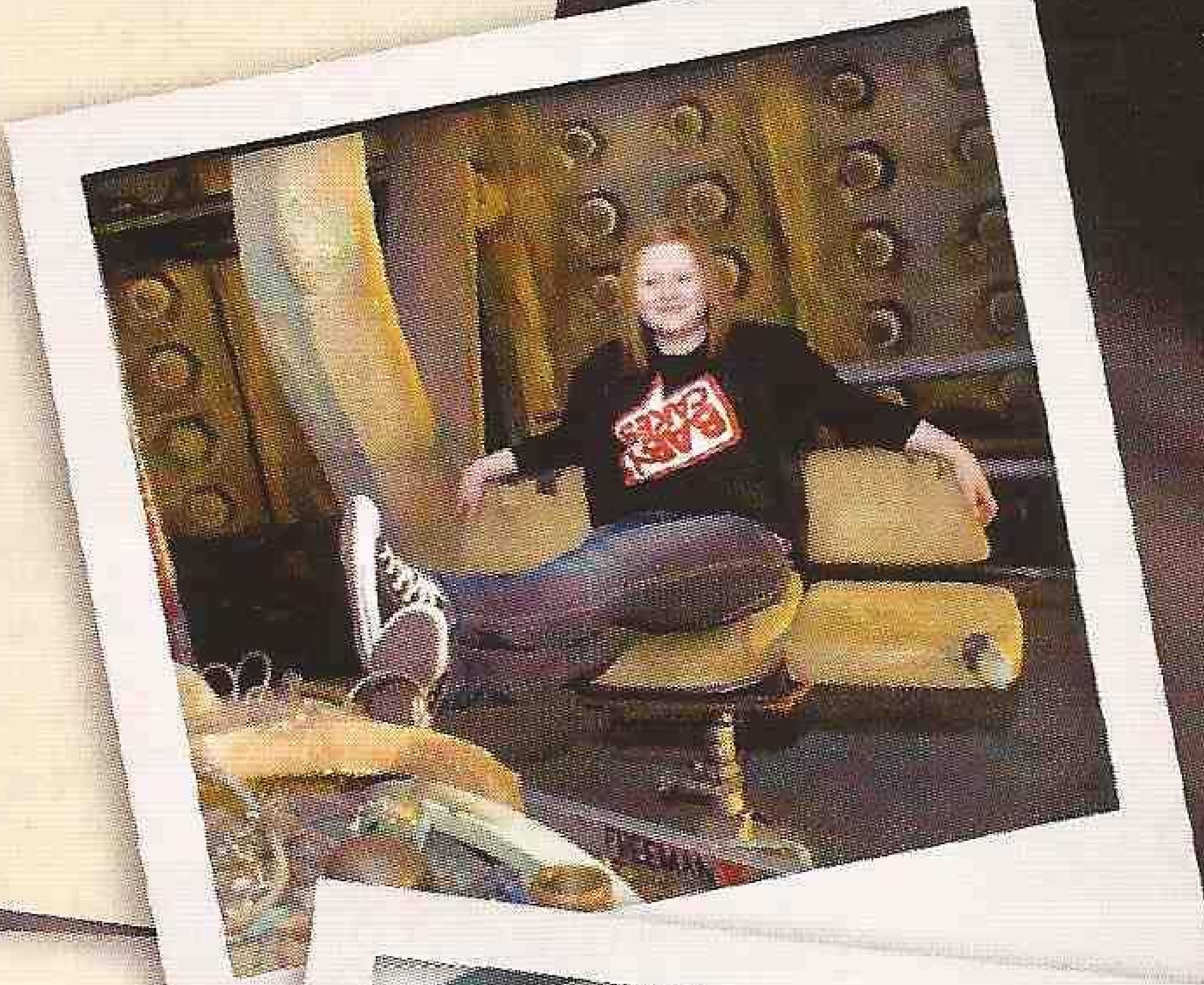
CHELSEY
You got me into *Who*, you know.

TEACHER
Blame me!

CHELSEY
I'd never even heard of it before your class, sir.

TEACHER
Sorry.





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CHELSEY
No, it's good! I loved Eccleston, he fitted the part, then he went and I was like, well, I'm not sure of him.

TEACHER
It's always been like that, same with me.

CHELSEY
But I LOVE David now.
(pause)

TEACHER
Chelsey, why are you asking me this?

CHELSEY
There's this competition to win a day on the set of *Doctor Who*. It's asking you to write down what *Doctor Who* means to you.

TEACHER
And what does *Doctor Who* mean to you?

CHELSEY
Dunno…

TEACHER
It's ancient and forever, it burns at the heart of Saturday night…

CHELSEY
That's *Human Nature*!

TEACHER
What? Copying?

CHELSEY
It's just… the Doctor and… a new adventure

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every week, and monsters, and it makes me laugh and cry, all at once!

TEACHER
It's safe.

CHELSEY
Yeah. And I do love David!

TEACHER
Me too.
(pause)
Not like that!

They both laugh.

TEACHER (CONT'D)
You should put all that in your entry. It's sure to get a look-in.

CHELSEY
Really?

TEACHER
Yeah!

CHELSEY
Yeah.
(pause)
Well, I'll be going. See ya, sir.

TEACHER
Bye, Chelsey. Good luck with the compo!

Chelsey smiles. She walks out of the classroom and closes the door.

REVEAL: the doors are made up to look like the TARDIS.

"I want to be a DWM REPORTER!"

Hi Mr Kemp!

Really sorry you couldn't come with me and Susan [Williams, a family friend] to Cardiff yesterday, because let's face it, if you hadn't got me into *Doctor Who* in the first place, I wouldn't have entered the **DWM** competition and won that once-in-a-lifetime chance to become a reporter on set for a day. So here's a quick e-mail to tell you how it went.

Once Susan and I had met **DWM** journalist Benjamin Cook at the hotel, at ten in the morning, we travelled to Upper Boat Studios, where they were filming the autumn Special, which takes place on Mars. When we arrived, we were taken straight onto 'Bowie Base One' – and it was the most amazing set I'd ever seen! Everybody knew who I was, and knew that I was coming. Each person introduced themselves to me. It was great!

The writer, Russell T Davies, was really lovely and offered to show us around the studios. I went aboard the TARDIS, and pressed all the buttons on the console. I even sat on the Doctor's chair! We saw Sarah Jane's attic and some of *Torchwood*'s old set, and then I got to go in the 'monster cupboard' where I met some of the Doctor's enemies from over the years. I saw the Cybermen, and a Sontaran's head...

But then the moment came. I met David Tennant! And it was brilliant! David said that he'd read the script that I'd written to win the competition. He thought it was really good. I was so honoured. Then everybody had to be extra quiet as the director, Graeme Harper, went for another take. It was fascinating to see how it's made and put together into one. It took a lot longer and is a lot harder than it is on television.

After lunch, I went into David's trailer and interviewed him [*See below – Ed*]. He said he was privileged to be the first person I'd ever interviewed, but trust me I was privileged to be interviewing THE David Tennant! I felt like a real reporter asking him questions. I felt confident with the way it went.

Afterwards, I interviewed Russell T Davies in the Upper Boat green room, and we had a few photos taken on the new set. We were nearing the end of my amazing day, but there was still time to watch another top-secret scene being filmed, with David Tennant, and Lindsay Duncan as the Doctor's new companion. I even got to watch some of the special effects – lots and lots of water! David Tennant went and got changed (he'd been in a spacesuit all day), he came back on set and we had some photos, which topped off my day perfectly!

This was certainly the most remarkable day of my life, and one that I will never forget, but like I said, Mr Kemp, I couldn't have done any of this without you. And don't worry, you weren't forgotten about on the day – everyone asked after you, and I even got you an autograph from the Doctor himself. Thanks again for helping me to achieve something that other people can only dream about.

Best wishes,

Chelsey

DAVID TENNANT... IN CONVERSATION WITH CHELSEY LAMB

Hello David!

"Hello, Chelsey. So I'm your first ever interview? I'm honoured."

And I'm honoured to be here.

"Well, you're very welcome. Is journalism what you want to do as a career?"

I'd love to.

"[Pointing to **DWM**'s Benjamin Cook] Well, first of all you've got to get a strange piercing in your ear, and get a nice new jacket. That's all you've got to do. [Laughing] Right, fire away..."

How is production going on the autumn Special?

"It's going well. We got very far behind, and then we sped up and got ahead of ourselves... and now we're starting to get behind again. It's partly because there's a lot of water involved, which is a bit unpredictable. Today's not going too badly so far, because we haven't started with the special water effects, but they start again later, at which point we'll probably grind to a halt again."

What's the monster like in this episode?

"It's called the Flood, which is infecting people, and it's quite mysterious... but you'll have to watch to find out more. It's to do with the water on Mars. There's something in the water."

What was the scene that you were filming when I arrived? It looked quite intense.

"Yeah. I've landed on this Mars base, and I've realised, quite quickly, that these people [the crew members] are about to die."

Has playing the Doctor been the biggest challenge of your career so far?

"That's a good question. Well quizzed. [Thinks] Everything's a challenge in different ways, isn't it? The job itself is challenging, but a lot of what's challenging is the stuff that comes with it, really. Because *Doctor Who* gets so much attention, and people care about it so much, which is great to be at the centre of, but also quite overwhelming at times. Your life becomes of interest to people who didn't really care before. What's challenging is handling that side of it. But it's great fun. And we have great scripts – as an actor, that's what you're always looking for."

What's your favourite line that you've had to learn so far?

"I'm a big fan of the 'hermit' speech in *Utopia*. That's one of my favourites."

What's your favourite story?

"Ooh, I don't have favourite stories. The one that I'm doing at the moment, really, because you get so involved in each story as you're in it. Yeah, it's a shame to have favourites."

How are you mentally dealing with your upcoming regeneration story?

"I'm trying not to think about it too much. The schedule remains as hectic and as relentless as ever, so there's not a lot of time for any particular kind of mental preparation, I don't think. I'm sure it'll be an event when it gets here, but I've got a few weeks to go yet."

What advice would you give to your successor?

"I wouldn't presume to give him any. Matt [Smith] is a very good actor, and he seems a nice chap, so he'll discover it for himself. I just hope he has half as good a time as I've had, because it's a real treat and a privilege to do this show. But I'm sure he'll find his own way through it, which is only right and proper."

Would you consider coming back and doing a *Time Crash*-type story where you are the old Doctor?

"Yeah, of course I'd consider it. Yeah! I don't think that'll be for a little while – I think Peter [Davison] waited almost 25 years before he came back to do *Time Crash* – but in 25 years' time? Who knows what I'll consider. I'll probably be desperate for a job!"

"I want to be a DWM REPORTER!"

RUSSELL T DAVIES... IN CONVERSATION WITH CHELSEY LAMB

Hello Russell!

"Hello Chelsey. I know your questions already, because I cheated and read your pad."

That's okay. [Laughs] How are you tackling the end of the Tenth Doctor's era?

"It's just going to be huge, I think. I hope it's a testament to David, because David is loved by whole generations of people and has been such a phenomenal Doctor. It's sad, and big, and brilliant... and I can't give away any more, but I think I've done it justice. David's last episode is the 60th we've made. Isn't that brilliant?"

Has your love for the show been a help or hindrance when writing your episodes?

"It's a help when it's two in the morning, and I'm tired, and I think, no, I must keep going. But actually it's other people's love for the show that's a help, in the end. Also, I suppose sometimes it helps that I've watched all 26 years of the show's original run – I have, literally, seen just about every episode there is to be seen – so I'm quite adept at the shorthand of science-fiction. I know my way out of situations. I might accidentally find myself writing something that the Third Doctor did in 1972 – you know, to help speed up the plot, if a character is stuck in a room or a conversation is going on too long. There's like 26 years of research that went into *Doctor Who* before I did it. That's a great pool of talent and resources to rely on."

What other classic monsters would you like to have brought back?

"None, really, or I would have. [Thinks] The Ice Warriors would have been lovely. They were an old Martian race from years ago. They were really big, green, reptilian things that spoke with hissing voices. There was something neat about the Ice Warriors. They were sort of icy, so you could turn up the temperature, which destroys them. I think that's quite neat. That's a really nice *Doctor Who* idea. But I bet someone brings them back one day. They're not dead."

What are you planning on doing when you've finished *Doctor Who*?

"Actually, I'm going to live and work in LA, and so is [executive producer] Julie Gardner, and Jane Tranter, who used to be our Head of Fiction. I'm going to try to learn from the American system. American television is much bigger, much more powerful, much more frightening. There are an awful lot of writers and producers out there who I can learn huge amounts from, so I'm going to give that a go for a few years."

Will you be tempted into writing a story for the Eleventh Doctor, if you're asked in a few years' time?

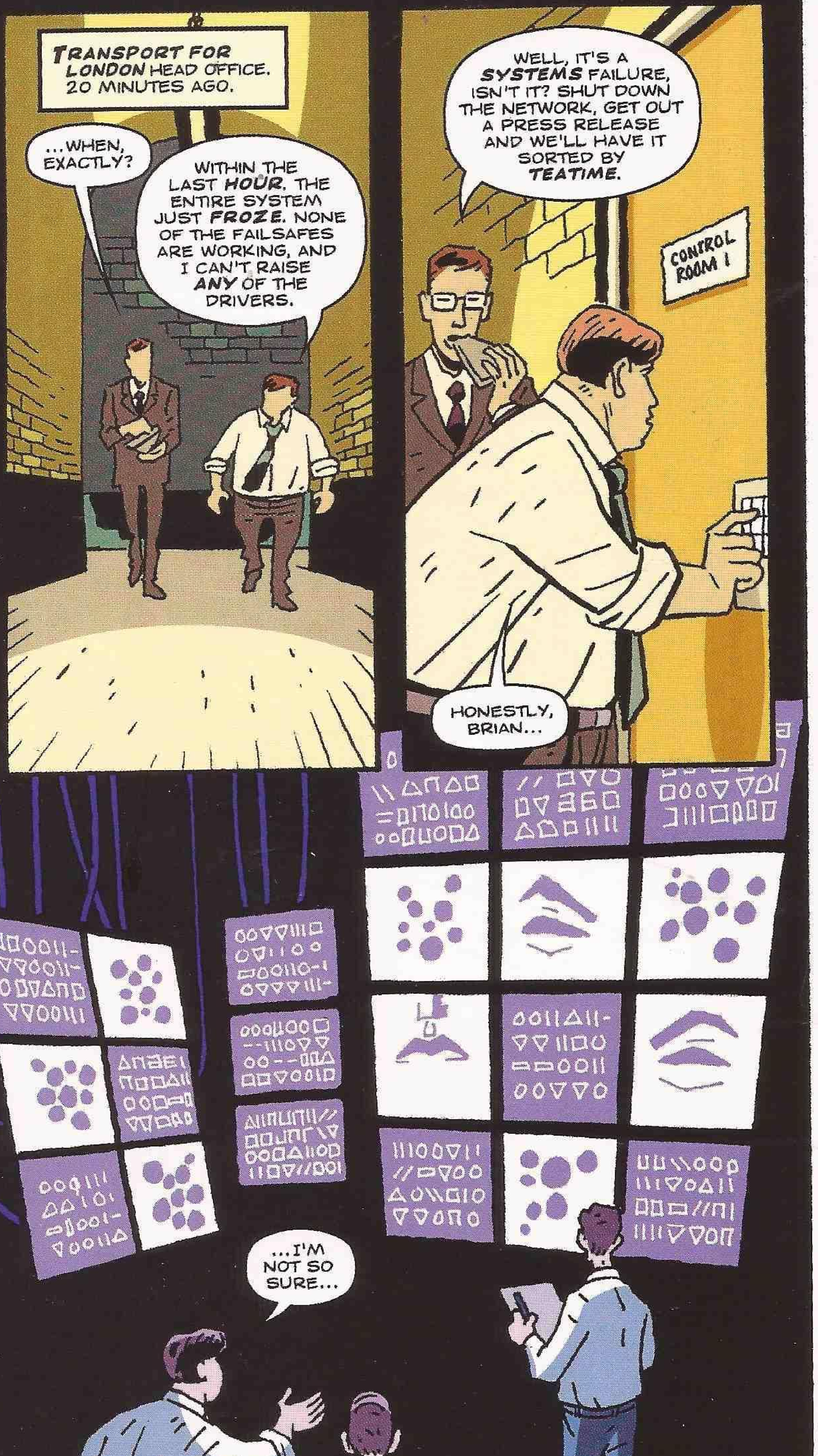
"I don't think so, because the programme should be all brand new, and moving forward, and they'll look back on me as a bit of history. There's no need. Steven Moffat will be in charge, and he's brilliant, so I don't think they'll need me for a second. But I do sometimes sort of wonder. One day I might, if I think of a great story. The marvellous thing about *Doctor Who* is that it tells stories that no-one else can tell. If I do, I'll drop an e-mail to Steven saying, 'I've got an idea!' And he'll say, 'Who are you again?'"

Do you think *Doctor Who* will ever make it onto the big screen, and would you like to write it?

"Oh, I'd love to. What we're doing now, especially with these hour-long Specials, is the equivalent of what you'd get on the big screen. But I think someone is bound to try it one day. It's almost irresistible. It'd be good, wouldn't it, to see the TARDIS on the big screen? [Chelsey nods keenly] Yeah, exactly. I'd like it."

What do you think the future holds for the Doctor on TV, considering he can only regenerate 12 times?

"It's amazing how many people remember that, isn't it? It was said like once in 1976, and it's become the law. I almost put a line in a script somewhere, where he said, 'Thank God for that Time War, where we got given 152 regenerations to act as soldiers on the front line!' I didn't in the end, but it's literally as simple as that. No way will a programme like this stop when you reach the Doctor's thirteenth incarnation. All you need is one line of dialogue that says, 'That's not true anymore.' There are a million ways around it. You've seen the Master resurrected. He was dead, but the Time Lords resurrected him. So it'll never end, Chelsey. *Never*." DWM

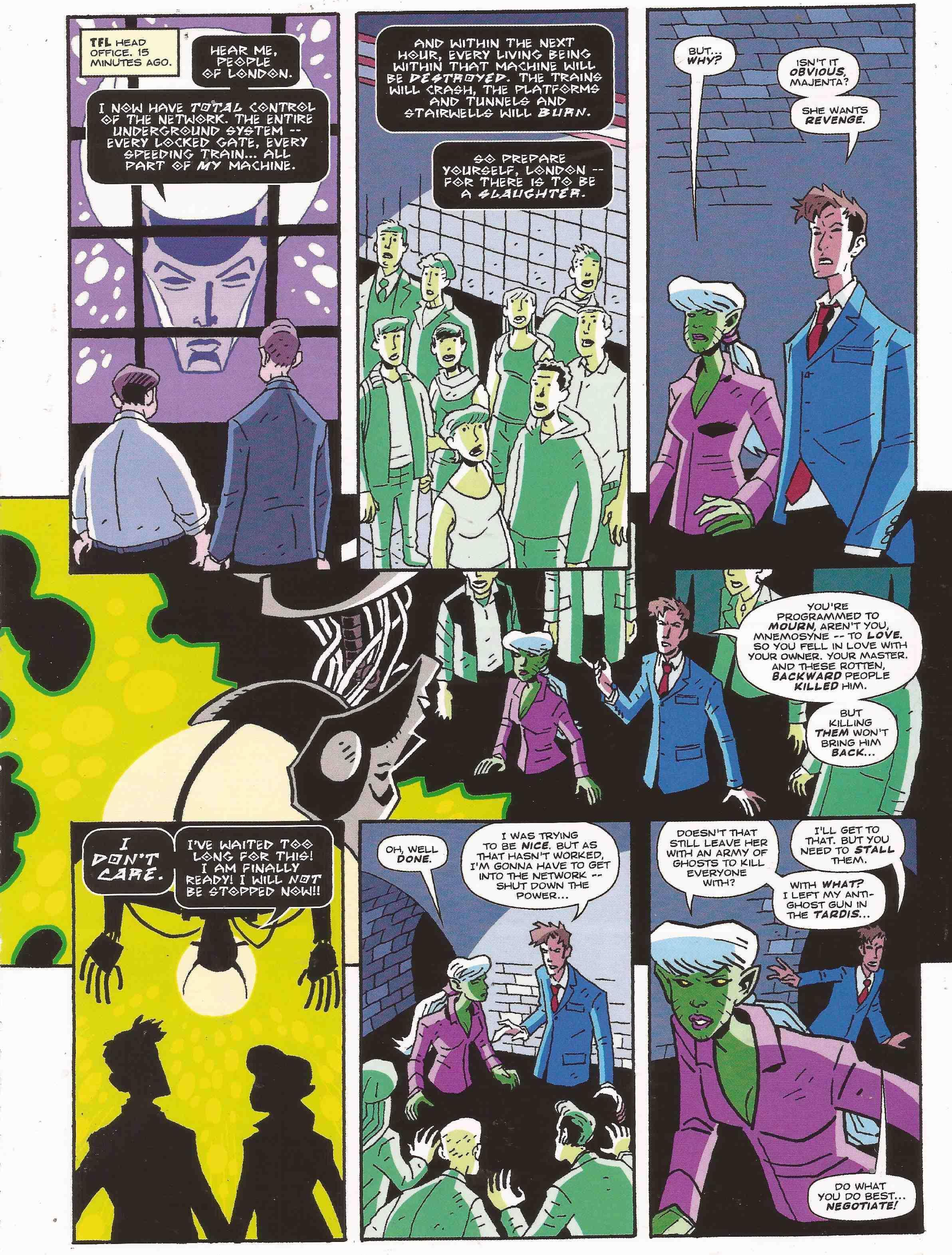

TRANSPORT FOR LONDON HEAD OFFICE. 20 MINUTES AGO.
...WHEN, EXACTLY?
WITHIN THE LAST HOUR. THE ENTIRE SYSTEM JUST FROZE. NONE OF THE FAILSAFES ARE WORKING, AND I CAN'T RAISE ANY OF THE DRIVERS.
WELL, IT'S A SYSTEMS FAILURE, ISN'T IT? SHUT DOWN THE NETWORK, GET OUT A PRESS RELEASE AND WE'LL HAVE IT SORTED BY TEATIME.
CONTROL ROOM 1
HONESTLY, BRIAN...
...I'M NOT SO SURE...

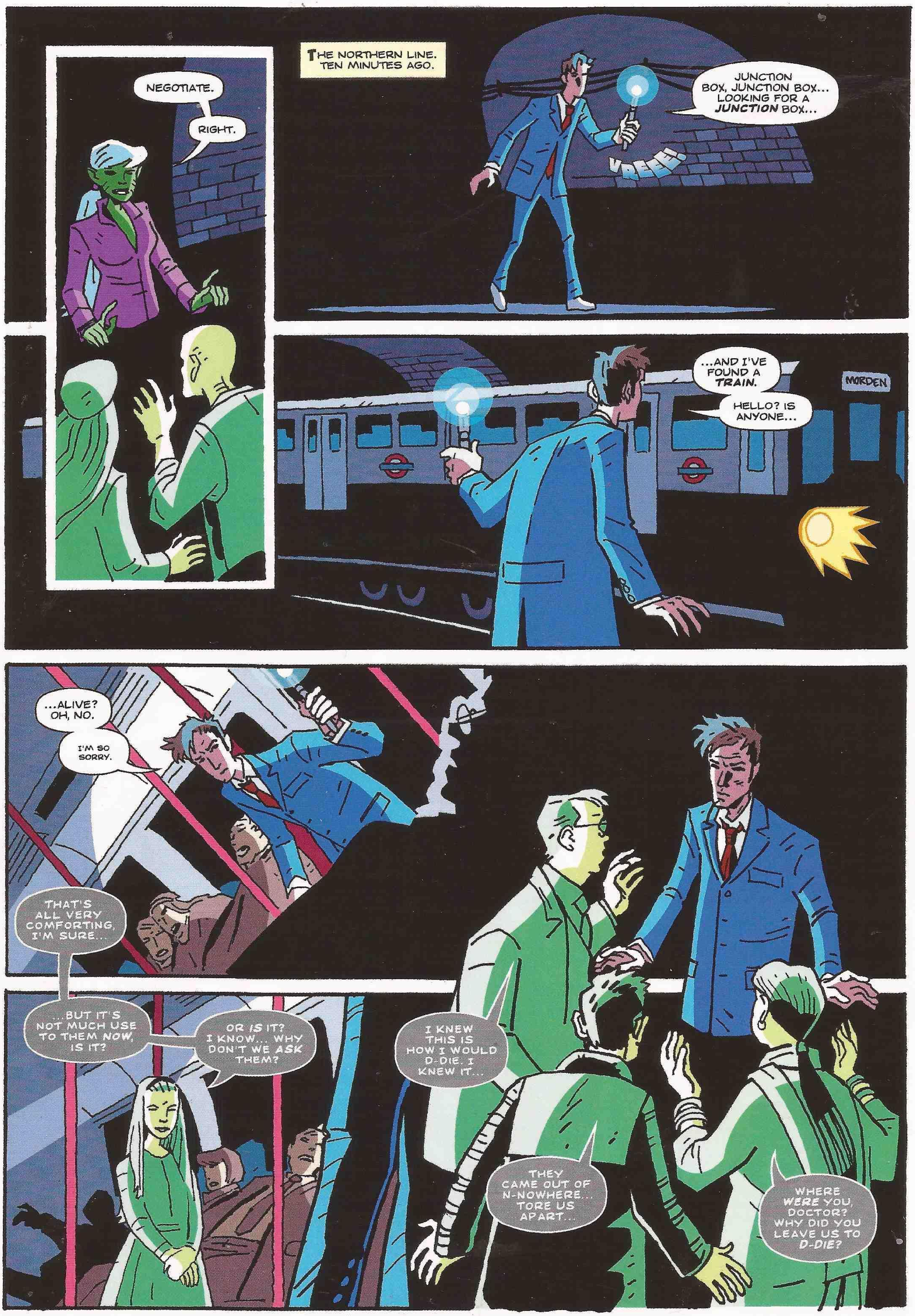
GHOSTS OF THE NORTHERN LINE PART TWO

STORY: DAN McDAID • ART: PAUL GRIST • COLOUR: JAMES OFFREDI
LETTERS: ROGER LANGRIDGE • EDITORS: TOM SPILSBURY & SCOTT GRAY

SOUTH KENTISH TOWN. 18 MINUTES AGO.
MNEMOSYNE -- WHAT THE HELL DO YOU THINK YOU'RE DOING?
WE'RE A MAINTENANCE TEAM, WE'RE HERE TO RUN REPAIRS. AND IF YOU DON'T CALL OFF YOUR MONSTERS THIS MINUTE, WE'RE OUT OF HERE. UNDERSTAND?
REPAIRS?
DON'T BELIEVE ME? READ MY MIND -- I'M AN OPEN BOOK. SO LET'S START WITH THE BASICS: HOW LONG HAVE YOU BEEN DOWN HERE?

I HAVE MAINTAINED THIS POSITION FOR ONE HUNDRED AND SEVEN EARTH YEARS.
I AM... A MEMORIAL DEVICE. A MACHINE OF *MOURNING*. ENGINEERED BY THE *CORIALITHS* OF *MASMA* TO STORE THE ENGRAMS OF THEIR *DEAD*. IT WAS THEIR TRADITION, YOU SEE. TO DESTROY THE BODIES... BUT TO KEEP THE SOULS *INTACT*.
“MY MASTER... WELL, HE WAS NOT A SCRUPULOUS MAN. HE STOLE A MNEMOSYNE UNIT, PLANNING TO SELL THE TECHNOLOGY ACROSS THE *GALAXY*.
“AND IF I REMEMBER RIGHTLY -- AND I DO, I *ALWAYS* DO -- HE WAS ENJOYING SOME *SUCCESS*...
“... UNTIL HE CAME *HERE*.
“THE PEOPLE OF LONDON SAW A MONSTER, AND HOUNDED MY MASTER THROUGH THE STREETS...
“...TO HIS DEATH.
“I WAS *SMALL* THEN. NO LARGER THAN A HUMAN HAND...”
BUT IN MY TIME ALONE, I HAVE GROWN, AND CHANGED... EVOLVED.
I NOW HAVE REASON, AWARENESS -- *WILL*.
BUT YOU'RE STILL OPERATING TO THE SAME BASIC PATTERN -- RECORDING AND STORING THE *PSYCHIC PATTERNS* OF THE *DEAD*.
NOT QUITE, DOCTOR. THESE DAYS, I'M A LITTLE MORE... HOW SHALL I PUT THIS? *PROACTIVE*.
IF THE DEAD WILL NOT COME TO ME *WILLINGLY*, I FIND MYSELF *QUITE* WILLING TO TAKE THEM...

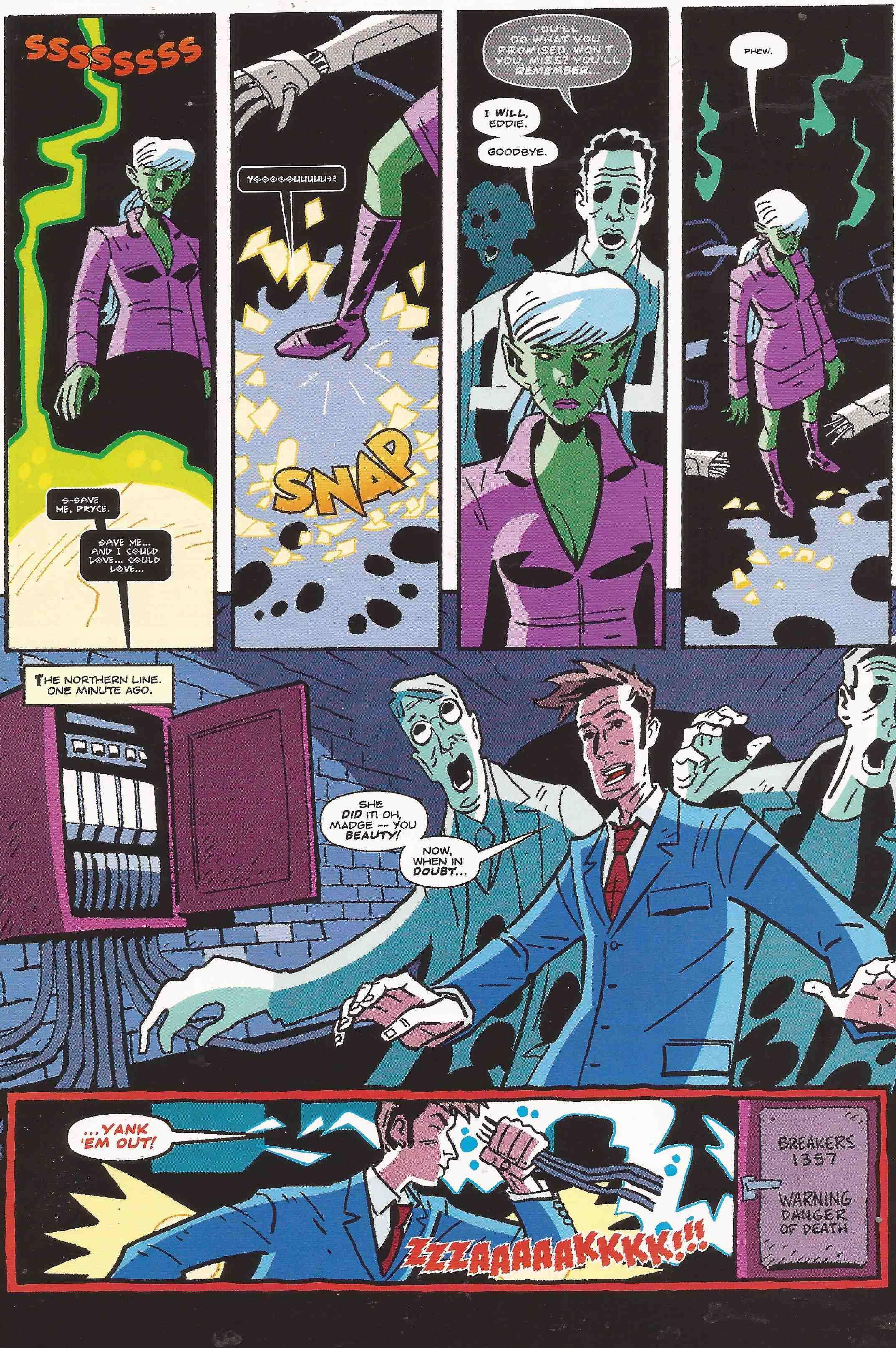

TFL HEAD OFFICE. 15 MINUTES AGO.
HEAR ME, PEOPLE OF LONDON.
I NOW HAVE TOTAL CONTROL OF THE NETWORK. THE ENTIRE UNDERGROUND SYSTEM -- EVERY LOCKED GATE, EVERY SPEEDING TRAIN... ALL PART OF MY MACHINE.
AND WITHIN THE NEXT HOUR, EVERY LIVING BEING WITHIN THAT MACHINE WILL BE DESTROYED. THE TRAINS WILL CRASH, THE PLATFORMS AND TUNNELS AND STAIRWELLS WILL BURN.
SO PREPARE YOURSELF, LONDON -- FOR THERE IS TO BE A SLAUGHTER.
BUT... WHY?
ISN'T IT OBVIOUS, MAJENTA?
SHE WANTS REVENGE.
YOU'RE PROGRAMMED TO MOURN, AREN'T YOU, MNEMOSYNE -- TO LOVE. SO YOU FELL IN LOVE WITH YOUR OWNER. YOUR MASTER. AND THESE ROTTEN, BACKWARD PEOPLE KILLED HIM.
BUT KILLING THEM WON'T BRING HIM BACK...
I DON'T CARE.
I'VE WAITED TOO LONG FOR THIS! I AM FINALLY READY! I WILL NOT BE STOPPED NOW!!
OH, WELL DONE.
I WAS TRYING TO BE NICE. BUT AS THAT HASN'T WORKED, I'M GONNA HAVE TO GET INTO THE NETWORK -- SHUT DOWN THE POWER...
DOESN'T THAT STILL LEAVE HER WITH AN ARMY OF GHOSTS TO KILL EVERYONE WITH?
I'LL GET TO THAT. BUT YOU NEED TO STALL THEM.
WITH WHAT? I LEFT MY ANTI-GHOST GUN IN THE TARDIS...
DO WHAT YOU DO BEST... NEGOTIATE!


NEGOTIATE.
RIGHT.
THE NORTHERN LINE. TEN MINUTES AGO.
JUNCTION BOX, JUNCTION BOX... LOOKING FOR A *JUNCTION* BOX...
VREEE!
...AND I'VE FOUND A *TRAIN*.
HELLO? IS ANYONE...
MORDEN
...ALIVE? OH, NO.
I'M SO SORRY.
THAT'S ALL VERY COMFORTING, I'M SURE...
...BUT IT'S NOT MUCH USE TO THEM *NOW*, IS IT?
OR *IS* IT? I KNOW... WHY DON'T WE *ASK* THEM?
I KNEW THIS IS HOW I WOULD D-DIE. I KNEW IT...
THEY CAME OUT OF N-NOWHERE... TORE US APART...
WHERE *WERE* YOU, DOCTOR? WHY DID YOU LEAVE US TO *D-DIE*?

OH, *I* GET IT. THE 1432 TO *GUILTFORD*, CALLING AT HARROW, SADBURY AND BROKEN HEART LANE. *FORGET* IT, MNEMOSYNE. *YOU* DESTROYED THESE PEOPLE, NOT ME.
NOW, NOW, DOCTOR -- I'M JUST HAVING A BIT OF *FUN*.
YOU'RE NOT ALL THAT YOU WERE -- *ARE* YOU, DOCTOR?
I'VE SEEN IT *BEFORE*, YOU KNOW. THE ONES WHO HAVE GIVEN UP ON LIFE, WHO ARE JUST WAITING FOR IT ALL TO *END*. DEATH SITTING ON THEIR SHOULDER, WHISPERING IN THEIR EAR, BIDDING THEM TO *FALL*.
WHY NOT JUST *GIVE* YOURSELF TO ME, DOCTOR? GIVE YOURSELF TO ME, AND *LIVE FOREVER*.
NOT TEMPTING, MNEMOSYNE. SORRY.
IF YOU *WANT* ME...
...YOU'LL HAVE TO *CATCH* ME!
STOP HIMMMM!!!
MNEMOSYNE? *HELLO?*
ZZZSTOP HIM...
ALRIGHT, SHE'S BUSY -- SO WHY DON'T WE TALK LIKE *GROWN-UPS* FOR A MINUTE?
YOU'VE HEARD WHAT SHE HAS TO OFFER: A WORLD FOR YOU TO KILL. AND I CAN'T LIE -- IT DOESN'T SOUND BAD. THE HUMAN RACE... WELL, THEY'RE A SORRY LOT, AND LONDONERS ARE THE *WORST*.
BUT I'M HERE TO MAKE A *COUNTER-OFFER*. NO MORE *DEATHS*. JUST *PEACE*. THE PEACE AND SILENCE OF THE GRAVE...

SHUT 'ER UP!
SLIT 'ER 'ORRIBLE GREEN THROAT!
HANG ON A SECOND... I THINK SHE MIGHT BE ON TO SOMETHING.
WHAT YOU TALKING ABOUT, LANG? WE HATED THE WORLD -- THAT'S WHY WE LEFT IT BEHIND.
I DIDN'T HATE IT... I WAS JUST LONELY.
I TOOK A BAD STEP. IT'S MY EYESIGHT, YOU SEE...
I MISS MY LILY. DO YOU THINK SHE'S STILL WAITING FOR ME?
I RECKON IT'S TOO LATE. TOO LATE FOR ALL OF US. BUT THEM LOT UP THERE... THEY DESERVE A CHANCE. THE SAME CHANCE WE ALL HAD.
I DON'T THINK WE'RE BAD PEOPLE, REALLY. ARE WE?
BUT WHO WILL REMEMBER US, MISS PRYCE? WHO'LL CARE ABOUT US, WHEN WE'RE GONE?
I...
...I WILL, EDDIE. MY MIND'S A BLANK SLATE. I'LL TAKE YOU WITH ME.
ALL OF YOU.
THE NORTHERN LINE. FIVE MINUTES AGO.
OH YES. YOU'LL DO NICELY...
QUESTION IS -- RED WIRE OR BLUE WIRE? OR... MAYBE ALL THE WIRES? BLIMEY, I'M RUSTY AT THIS...
BREAKERS 1357
WARNING DANGER OF DEATH
DOCTOR...

...I THINK YOU SHOULD LOOK UP.
EEEEEEE!
MNEMOSYNE... ≈NNG!≈ YOU HAVE TO STOP! HUNDREDS... THOUSANDS OF PEOPLE ARE GOING TO DIE!
GOOD. AND WHEN I'M DONE HERE, I'LL RISE UP AND CRUSH THIS WHOLE ROTTEN CITY -- THIS WHOLE ROTTEN WORLD -- BENEATH MY HEEL.
NOW, YOU'VE HAD YOUR FUN, DOCTOR, AND YOU HAVE LED US A MERRY CHASE. BUT, OH DEAR...
SKRRRRREEEEEEE!!!
...IT LOOKS LIKE YOU'VE REACHED THE END OF THE LINE!
SOUTH KENTISH TOWN. FOUR MINUTES AGO.
WHAT... WHAT IS...?
LANG! YOU WILL OBEY ME!
I'M SORRY, MISS...
...BUT YOU'VE HAD THIS COMING!
SHE'S ON THE ROPES, LADS! BRING HER DOWN!
THAKKKK!!
YOU IGNORANT, WORTHLESS SAVAGES -- YOU DON'T KNOW WHAT YOU'RE DOING!
I BROUGHT YOU LIFE AND LIGHT -- I PROMISED YOU A NEW WORLD!
THIS CANNOT BEEEE...


SSSSSSSS
S-SAVE ME, PRYCE.
SAVE ME... AND I COULD LOVE... COULD LOVE...
YOOOOOUUUUUU!!
SNAP
YOU'LL DO WHAT YOU PROMISED, WON'T YOU, MISS? YOU'LL REMEMBER...
I WILL, EDDIE.
GOODBYE.
PHEW.
THE NORTHERN LINE. ONE MINUTE AGO.
SHE DID IT! OH, MADGE -- YOU BEAUTY!
NOW, WHEN IN DOUBT...
...YANK 'EM OUT!
ZZZAAAAAKKKK!!!
BREAKERS 1357
WARNING DANGER OF DEATH

TFL HQ. NOW.
BRIAN... IT'S FOR YOU.
WHO IS IT? TELL THEM WE'RE *BUSY*.
I... DON'T KNOW. HE SAID SOMETHING ABOUT *"UNIT CLEARANCE"*, AND HE CALLS HIMSELF...
...*THE DOCTOR*. NAH, IT DOESN'T MATTER IF YOU'VE NEVER HEARD OF ME -- THOUGH I *HAVE* SAVED THE WORLD ABOUT A BILLION TIMES NOW...
ANYWAY. JUST THOUGHT YOU SHOULD KNOW, I'M DOWN IN THE TUBE STATION AT ABOUT *THREE* IN THE AFTERNOON. THE CRISIS IS *OVER*.
IS IT, DOCTOR?
JUST YOU REMEMBER WHAT I *SAID*. WHEN THE TIME COMES, I'LL BE WAITING...
WE'LL *ALL* BE WAITING...
CAMDEN TOWN STATION
I THINK THAT'S WHAT YOU'D CALL A NEAR-MISS, ISN'T IT?
I'VE NEVER UNDERSTOOD THAT PHRASE: "NEAR-MISS". SHOULDN'T IT BE "NEAR-HIT"? ANYWAY, ALL'S WELL AND ALL THAT. ARE WE OFF TO SEE *THE MOUSETRAP?*
NO.
WHAT? BUT I WANT TO SEE HOW IT ENDS...
THIS IS HOW IT ENDS, MAJENTA. WE'RE GOING TO PANACEA.
RIGHT NOW.

BUT... I THOUGHT WE WERE...
WHAT? FRIENDS? COMPANIONS? NO, MAJENTA, I DON'T DO THAT ANYMORE. THIS WAS JUST A JOB. AND MAYBE IT WAS EVEN A LITTLE FUN...
BUT IT'S OVER.
POLICE PUBLIC CALL
WHY ARE YOU DOING THIS?
MAJENTA PRYCE...
OH, NO.
THIS IS THE VOICE OF JUSTICE.
INTERSOL HAS THIS WORLD COMPLETELY SURROUNDED...
COME OUT WITH YOUR HANDS UP...
NEXT: THE CRIMSON HAND!

Neil Harris asks if the Doctor is *really* a force for good?

WITHOUT WHO...

Every now and then I suffer from bouts of insomnia, where for weeks on end I'll be lying awake into the early hours with nothing but my racing thoughts and a mild sense of panic to keep me company. When even getting up to watch an episode of *The Space Museum* or a *Now and Then* DVD feature isn't enough to send me to sleep ("... in 1969, *Doctor Who* was filmed in a quarry. Forty years on, we've gone back to that quarry, which now looks... exactly the same."). Even trying to remember the individual episode titles of *Planet of Giants* leaves me in a state of *Crisis* and lacking *The Urge to Live*.

It's in those long dark mornings of the soul, dreading the first squawks of the dawn chorus, my thoughts turn to the *Doctor Who* what-ifs. Just as *Turn Left* showed us what would've happened if the Doctor hadn't been around for *Smith and Jones, Voyage of the Damned, Partners in Crime* and *The Poison Sky*, I'm wondering... what about all the *other* stories, how would *they* have turned out if the Doctor hadn't turned up? What if all the people who sacrificed their lives to save the day on the Doctor's behalf at the climax of Jon Pertwee stories hadn't done so after all? What if the sniper who conveniently saves the Doctor at the end of Episode One of *The War Games* had been two minutes late? What if George Stephenson hadn't been nonchalantly mooching past a mine shaft at precisely the right moment to rescue the Doctor in *The Mark of the Rani*?

There are three categories. There are the stories where evil would no doubt have triumphed, where Sutekh would have transformed 1980 into dust, where Scaroth would have prevented the creation of life on Earth, where the Slitheens would have brought about *World War Three*.

Joan Redfern takes the Doctor to task...

Then there are the stories where, if the Doctor hadn't turned up, things would have probably worked out okay anyway – one obvious example being *Planet of the Ood* where the Doctor's main contribution was to stand by and watch as Dr Ryder and Ood Sigma saved the day. For this, the Ood declare they will honour his name forever! I can't help feeling that the Doctor might've taken a little credit that wasn't due. (Either that or the Song of the Ood is "The Doctor, he stood by, did nothing, and watched as Dr Ryder and Ood Sigma saved the day, lalala."

The same holds true for a surprisingly large number of stories. Most of the history stories would've played out the same. *The Tenth Planet* would still have exploded, *The Caves of Androzani* would still have been echoing to the sound of wholesale slaughter. The Doctor is congratulated at the end of both *Vengeance on Varos* and *The Happiness Patrol* when all he's done is get rid of a minor henchman (which is more than he achieves in *Revelation of the Daleks*, when it's the Daleks themselves who turn up to put a stop to Davros' naughty plans). And in *Warriors' Gate* the Tharils even tell the Doctor to 'do nothing'!

> **"The Mandragora Helix wouldn't have even *come* to Earth if the Doctor hadn't transported it there!"**

Plus you have *The Fires of Pompeii* and *The Unicorn and the Wasp*, which presumably *must* have worked out okay without the Doctor or the world of *Turn Left* would have been different. (Or would it? Maybe the Time Beetle can pick and choose which changes will have an effect in its reality?)

There are also a few borderline cases, where the Doctor sort-of does something to help but not much; in *The Space Pirates* his sole contribution is to release Dom Issigri from his cell, while in *The Mark of the Rani* his main involvement is to sabotage the Rani's TARDIS while she's otherwise occupied. And in *The Empty Child*, is it possible the nanogenes would have caught up with Nancy and realised that she was Jamie's mother *without* the Doctor's intervention?

Even more worrying are the stories where, if you think about it, everything that happens is the Doctor's *fault!* Where all the people who are killed would still be alive and eating chocolate cake if the Doctor hadn't turned up and caused all hell to break loose.

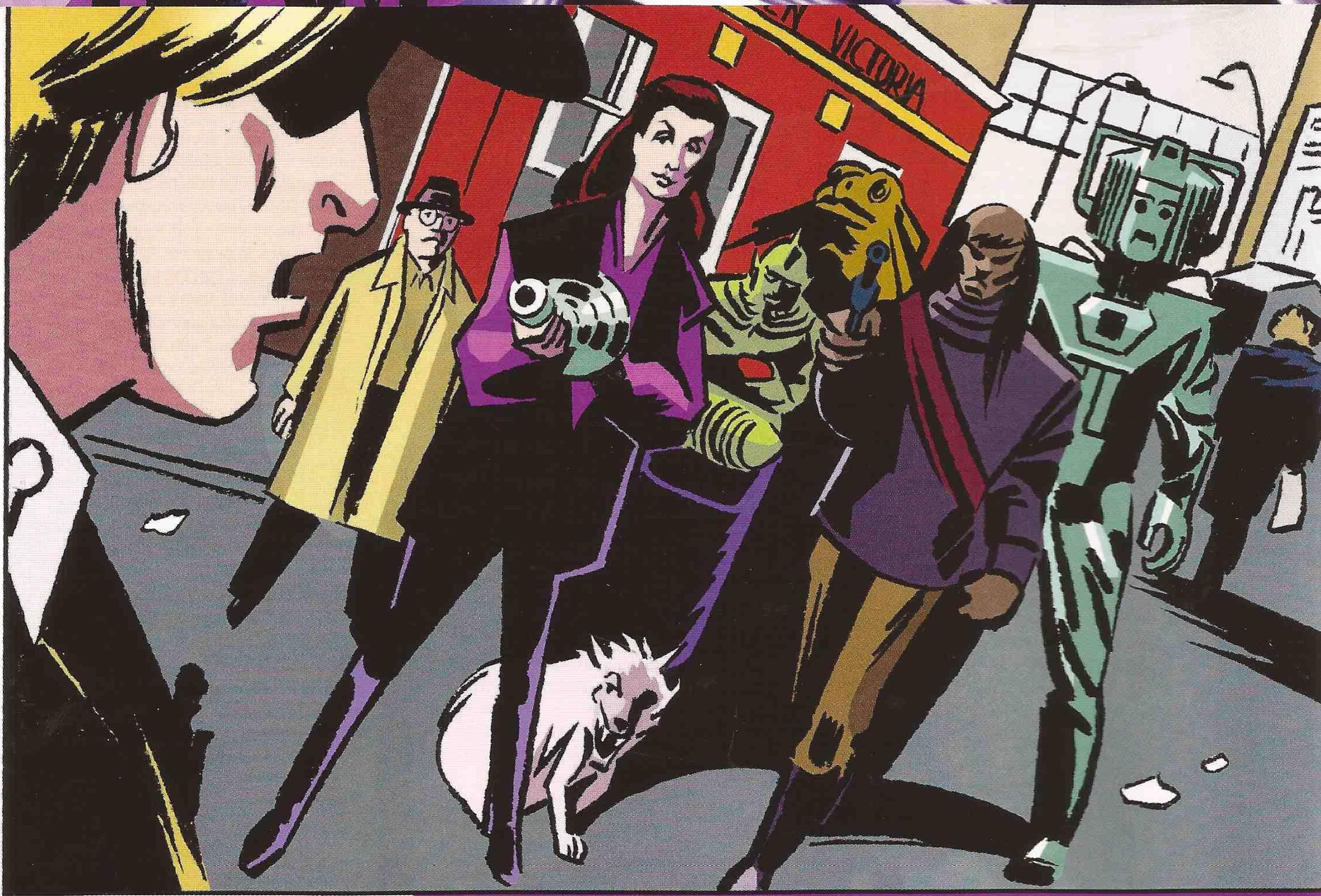
This is, of course, very much the point of *The Family of Blood*, where Joan Redfern asks the Doctor that exact question. She could also have asked him whether he feels responsible for the events of the Paul McGann TV Movie, none of which would've happened if he hadn't been so preoccupied drinking tea and listening to jazz, or *The Ark* where his arrival led to hundreds of years of slavery, or *The Long Game* where, even worse, he created the conditions for the Daleks to dominate the Earth empire. Then there's *The Invasion of Time*, where dozens of innocent Time Lords die because they're caught up in the Doctor's bloody daft plan to defeat the Vardans – who would probably have defeated themselves if he'd left them alone long enough.

Then you have *The Tomb of the Cybermen*, where the Doctor is the one who actually opens the tombs, and *The Seeds of Doom*, where not only does the Doctor have to rely on UNIT to destroy the Krynoid, he's also the one who dug it up in the first place! There's *The Face of Evil* where the Doctor has unintentionally caused a society to regress to savagery, and *The Masque of Mandragora* where he transports the Helix to fifteenth-century Italy. And what about the poor soldiers who got annihilated in *The Three Doctors*? Or all the innocent bystanders caught up in the Daleks' pursuit of the Doctor in *The Chase, The Daleks' Master Plan* and *Remembrance of the Daleks*?

But the story that keeps me awake at night is *Planet of the Spiders*. Where not only would have things turned out fine *without* the Doctor's involvement – the Great One would simply have got hold of the Metebelis crystal under her own steam and blown her brains out – but where, if it wasn't for the Doctor's arrogance and curiosity, poor sweet old Professor Clegg would still be alive... DWM

THE TIME TEAM

Four fans, one mission: to watch all 754 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustrations by **ADRIAN SALMON**

» BETWEEN EPISODES 695 & 696

DIMENSIONS IN TIME

The Doctors and friends should beware
When they're trapped in TV's Albert Square
There are lots of mad props
And dressed up in daft frocks
Are a load of old fans standing there.

It's almost time for the Time Team to bid adieu to the Seventh Doctor, as played by Sylvester McCoy. But just before he makes that final fatal trip to San Francisco, there's an outstanding item to be dealt with. Cries of "Do we have to?" have been dealt with sternly by **DWM** editor Tom Spilsbury, who has decreed that the 3D two-part Children in Need *Doctor Who/EastEnders* crossover *Dimensions in Time* from 1993 *must* be viewed.

"But it's not *real*," whines Clay. "It doesn't count in our tally of episodes in the top bar of each *Time Team* article."

"Neither do the Dalek movies," I reply, well primed by Spilsbury to these likely objections. "And you watched *them*."

So Peter hands around the 3D glasses – amazingly, he still has four vintage pairs from the nights of transmission 16 years ago.

"Actually, this 3D effect works rather well," enthuses Richard as an oddly unchanged Noel Edmonds appears on Peter's off-air recording.

"It hasn't started yet, that's just Noel's jumper," points out Jac.

And then it begins. With a spinning vortex, and a strange spaceship. Cut inside – to the Rani's newly redecorated (and indeed, recarpeted) TARDIS, where the exiled neurochemist Time Lady and her companion are being circled by the spinning heads of William Hartnell and Patrick Troughton (we assume). "Pickled in time like gherkins in a jar!" the Rani exults.

"Hilarious and nonsensical," snorts Jac. "Are gherkins in a jar really 'pickled in time'? What about pickled onions, then? Is all that's needed to pickle something in time a lot of vinegar? Are our supermarkets full of such things?"

Peter's more concerned with the spinning heads. "That's outrageous! How unbelievably tasteless to show the first two Doctors as disembodied heads! What were they *thinking?!*"

Cliché Counter

DEATHS ON SCREEN SO FAR
01265

ONE OR MORE REGULARS RENDERED UNCONSCIOUS
00209

ONE OR MORE REGULARS INCARCERATED
00254

"What are all those dirty marks on the carpet of the Rani's TARDIS?" wonders Richard. "Does she keep cats?"

Clay sighs. "We have to watch this as a camp old laugh, don't we? Because taking it seriously will just kill us." He looks a little uncomfortable. "I ought to declare an interest, as of course I co-wrote the *Sarah Jane Adventures* Comic Relief skit earlier this year. And to be honest, I think the only person who's ever pulled off a *Doctor Who* comedy sketch is Steven Moffat, with *The Curse of Fatal Death*, because he was allowed to be properly disrespectful and outrageous."

"That's all in the future," warns Peter. "This is 1993. So shut up and watch!"

The words are barely out of his mouth when the familiar Sylvester McCoy title sequence bursts from the screen at incredible speed, accompanied by an updated version of the theme. "What have they done to the theme tune?!" splutters Peter. "What does one call that sort of young person's music? Rave? Techno? Skiffle?"

The action cuts to the Fourth Doctor. "Lovely to see Tom back in costume again," says Richard. "Though he does seem to be reading it all off a cue card."

"It's very hard to suspend my disbelief here," says Peter. "I'm just seeing old, bored Tom, not the Doctor, being surrounded by swirly things."

"I think he's just in panto," notes Jac. "'She even hates children!' Boo hiss! Look behind you, Doctor! And 'the grumpy one and the flautist' doesn't have the ring of 'the dandy and the clown', does it?

PETER
CLAY
JAC
RICHARD

However it's sweet, if not entirely convincing, that he refers to the rest of his selves as 'my dears'..."

"Flautist? Flautist?!" storms Peter, momentarily channelling old Sixie. "It was a recorder!"

No sooner have the Seventh Doctor and Ace arrived in Greenwich than they are transported somehow to the London Borough of Walford – and the Doctor is now old Sixie himself!

"Albert Square?!" laughs Peter. "*Doctor Who* exists in the same universe as *EastEnders*! Ha ha, brilliant!"

"The Sixth Doctor recognises Ace! That can't be right!" frowns Jac. "And she accepts that he's the Doctor straight away. And it's always a bit risky for a writer to include lines such as 'what we're seeing here is the work of a genius...'"

"Especially when it's patently not!" nods Richard.

The distinctly odd pairing of the Third Doctor and Mel find themselves in Albert Square in the 1970s where they meet Pauline and Kathy. Richard is bemused. "'Madam, what year ith thish?' the Doctor demands of them. Is he speaking some unknown alien dialect? Or are his dentures are playing up?" He muses. "Understandably the companions seem to be very confused about all this jumping around, except Mel, who typically doesn't bat an eyelid."

"So are the companions being swapped, too? Or has Ace swapped bodies?" wonders Peter. "This is so frustrating. The dialogue, when it's not giving us technobabble overload, seems mainly concerned with people asking 'what's going on?' – and we're not getting any useful answers!"

"Plus," says Clay, "the Doctors keep talking about a twenty-year time loop, but we keep seeing scenes that stretch from 1973 to 2013. Isn't that *40* years?"

The appearance of more Walford regulars delights the Team, but they're still confused as monsters start popping up in the Square.

"A terrifying Argolin, aaargh!" mocks Jac. "How come no-one in Albert Square can see the monsters? Did that get explained and I missed it?"

"The swirling 3D camerawork makes me feel a bit sick," says Clay. "But look how brilliant Peter Davison is. Even here, in the middle of this nonsense, he's convincing. How does he do it?"

"Crikey!" says Peter as the Square fills with foes. "A cornucopia of classic creatures! Mind you, at least half of 'em shouldn't be there, surely? The Dragon from *Dragonfire*? One of Mawdryn's mutants? Zog from *The Ultimate Adventure* stage play?! Where are the real villains, the Ice Warriors, the Sontarans... the Daleks?"

Suddenly the Rani struts from the Queen Vic. "You're going on a long journey!" she shouts.

"How long?" cry the Team, dutifully but dispiritedly.

"A *very* long journey!" cries the Rani, as we move into Part Two.

Liz Shaw runs to deal with the Rani. "Why doesn't the Doctor do more to stop Liz if what's she's doing is so dangerous?" wonders Peter.

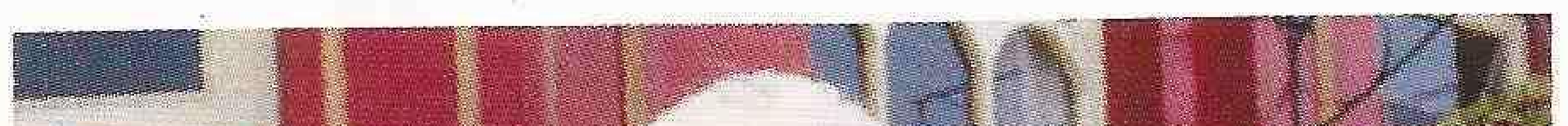
"Are gherkins in a jar really 'pickled in time'? What about pickled onions then?!" Jac

Clay shrugs. "I don't know whether to laugh or cry, this is so misconceived. Oh, and look, now Mike Yates has pulled up in Bessie..."

"That means he can only be three feet away from the Rani when he fires the weapon from her hand," says Richard. "It doesn't make his shot so impressive when you think about it like that."

Jac finds a crumb of comfort. "The Brig meets the Sixth Doctor! Perhaps this entire thing was conceived just so that could be ticked off the list! How lovely though."

"Despite the nonsense that surrounds it, the scene of the Brig and the Sixth Doctor finally meeting warms the cockles of my fan heart," adds Peter.



Would you Adam and Eve it? Pertwee pulls Pauline and Kathy oustide the Queen Vic.

Then the Mitchell brothers discover Romana hiding in their garage. "The Mitchells with hair, that dates it," says Richard.

"Kathy, Pauline and Frank being still alive dates it," adds Jac.

"Frank's response to seeing Romana dragged into the Vic was genuinely funny," notes Clay. "It shows that the clash between the world of *EastEnders* and the world of *Doctor Who* has potential, but that line is the only time it works."

The Seventh Doctor meets up with Leela in Greenwich.

"Why has she suddenly turned into Pocahontas?" asks Richard.

"Why is she there at all?" splutters Peter. "Why has she been cloned? What does it mean when she says she was 'in the form of the Time Lady, Romana?' What? What?! What?!"

"This is a terribly silly, madly convoluted plot," says Richard. "As Clay says, the fun should come from the crossover, which is a very simple idea. The crazy sci-fi plot isn't funny."

AND **YOU** SAID...

DIMENSIONS IN TIME

"Forget about the end result and try to recall how truly exciting the prospect of this Special was at the time. Plus, Tom was back – that in itself was pretty amazing." JOHN P DOYLE **WASHINGTON DC**

"Anyone else think the Rani was talking about *Doctor Who* fans rather then the Doctor himself when she said it will 'drive them insane'?" RICHARD HOLLIDAY **FACEBOOK**

"The whole thing operates of a kind of crazed dream logic and really only makes sense if you tell yourself we're seeing the Doctor's mind *from the inside*, as he fights off a psychic attack by the Rani." PETER NOLAN **IRELAND**

"Good luck, my d

"As the Doctor and Ace return to the TARDIS, there's a brilliant parting shot to any BBC executives who might have been watching. It's a prediction that has proved deliciously accurate: 'Certainly I, I mean we, are difficult to get rid of...'" BLAINE COUGHLAN **FACEBOOK**

"I love *Dimensions in Time*. Think of anything that happens in it. Then tell me you're not smiling." SIMON GUERRIER **EMAIL**

THE SYLVESTER McCOY YEARS

"The McCoy years was a return to the old mysteries of the show. Back in 1963 no-one had a clue who the Doctor was, or where he came from. By the 1980s everyone thought they knew, or had enough info not to care. Sylvester brought the mysterious scholar back." ANDREW TOMLINSON **FACEBOOK**

"The McCoy era was *Doctor Who*'s mid-life crisis. There were violent mood swings amidst a reassessment of what it's all about; a sudden renewed interest in sex; weird preoccupations and new-found tastes in music, clothes and the intellectual; no-one on the outside really wanted to know – and it ended with a middle-aged man running off with a younger woman." ROBERT KEELEY **EMAIL**

"Sometimes it worked, sometimes it didn't, but it makes you proud that the series went out – for a while – in such a burst of creativity. Experimental, daring, determined to be different, with a dash of politics and (thank goodness) nothing nearly so macho as the previous few years, the Seventh Doctor wasn't just good, but blazingly inventive." ALEX WILCOCK **ISLE OF DOGS**

In **DWM** 416 the team will be watching the Eighth Doctor in the 1996 TV Movie. Let us know your comments by emailing them to us at dwm@panini.co.uk (marked Time Team in the subject line) or via our Facebook page, making sure comments reach us by 17 November.

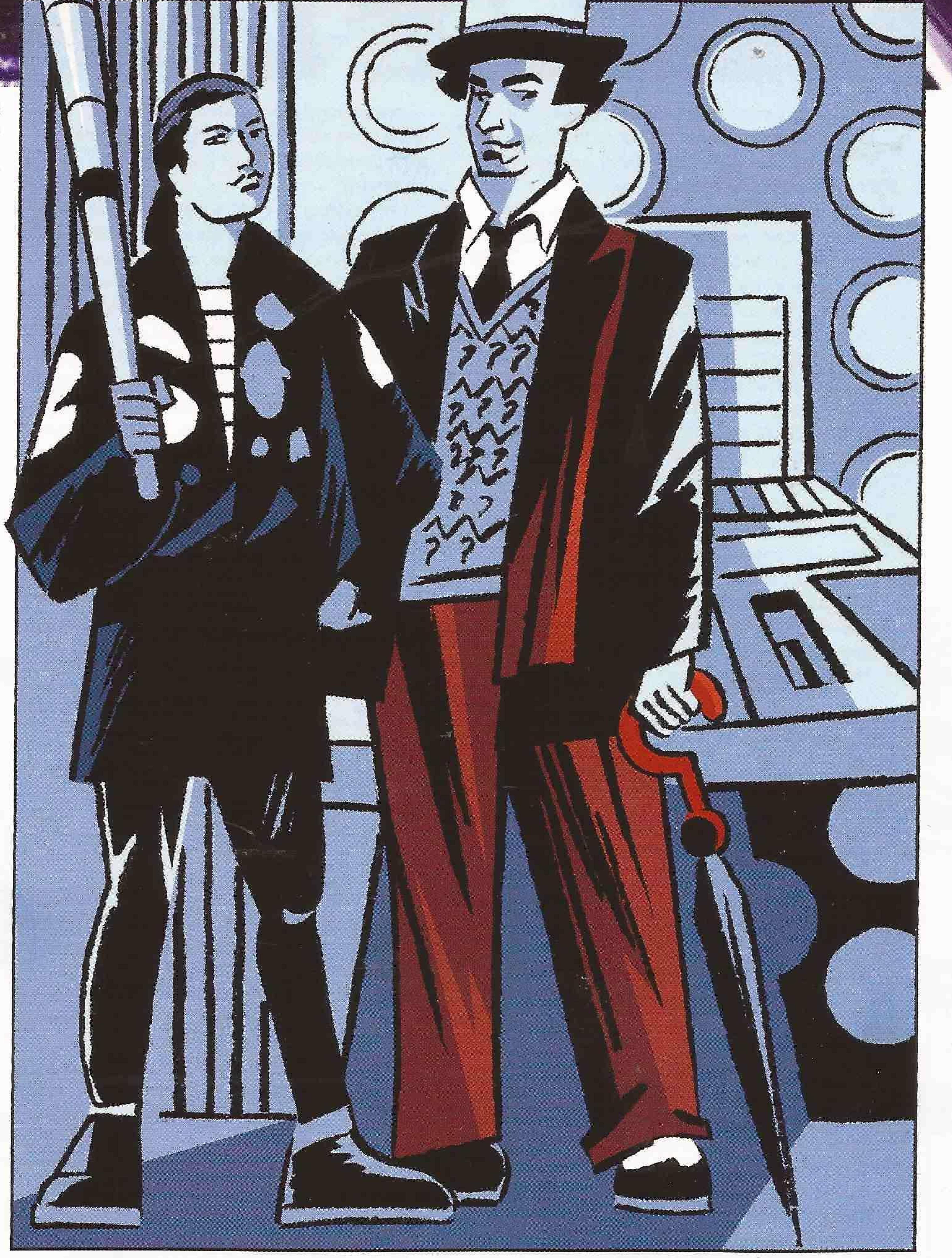
"It really doesn't seem consistent," says Jac. "The companions didn't always seem to recognise the Doctor – Ace didn't, for example – and Sarah Jane, with her 'I might have known it was you', seems to have been snatched out of her own time line, not just time-swapped."

As the Rani's menagerie overloads, Richard sums up. "Good on everyone agreeing to take part in this piece of charity fluff, but surely they could have come up with something a bit more coherent and funny."

Peter's next. "Having come from watching *Survival*, never has the phrase 'from the sublime to the ridiculous' seemed so appropriate! Although that was a fluffy piece of nostalgia for us fans, I shudder to think what the general public thought of the story. *Dimensions in Time* had a massive audience, something like 14 million, which was almost triple that of the series in the late 1980s. After watching this, the idea that *Doctor Who* was cheap-looking, incomprehensible sci-fi nonsense would have been reinforced in people's minds."

Clay agrees. "*Dimensions in Time* was great for Children in Need – but it was disaster for *Doctor Who*."

▶



There's just one more item of unfinished business left to complete. Though there will be a little more of the Seventh Doctor to see next time, it'd be very distracting to do our traditional round-up of thoughts about a Doctor at that point... so the Team sit back and pass judgement on Sylvester McCoy's tenure in the part.

Richard volunteers to start the ball rolling. "McCoy's era has been so variable and so, so inconsistent. There's been some wonderful stuff, such as *Remembrance of the Daleks*, some outstanding performances from the likes of Ian Reddington and Dinsdale Landen... and then you get other stories which are like dragging your nails down a blackboard."

He goes on. "One of the biggest problems I've had with these three seasons is the way that there are large sections of the action that either aren't set up or explained properly. It's fair enough saying that you shouldn't need everything spelled out for you in the narrative, but there have been lots of occasions where I've been scratching my head trying to work out what on earth is going on. That can't be good."

What about the Seventh Doctor himself? "Much harder to assess. Sylvester played the café scene in *Remembrance* beautifully and then in the next blink he'd be gurning and gesticulating away in a most unconvincing manner."

Peter chips in. "Even the less-successful stories were, at least, original and colourful to watch. From a very shaky start as a bumbling fool, the Seventh Doctor developed into a powerful, manipulative and quietly charismatic figure. Come to think of it, that's the most remarkable thing of all about this era – the fact that character of the Doctor *developed*. For the first time since the 1960s we were unsure about the Doctor's motivation, his powers, his plans... we didn't even know for sure if he was a Time Lord or something more." He considers. "But I agree with Richard that many of the stories were difficult to follow, with far too many unanswered questions remaining at the end."

"You know what?" says Clay. "I kind of agree with all you're saying, but I think if there is a problem it's that they manage to rediscover the essential core of *Doctor Who*, but then they overlay it with a lot of portentous, quite adolescent significance, like you might get in comics. For example, you look at the first few years of *Judge Dredd* and it's beautifully simple and effective, accessible to anybody. As soon as it develops its own myth and starts playing to its fandom it becomes impenetrable to non-believers. There's a striking difference between *Remembrance*, which balances those elements perfectly, and *Ghost Light*, where it topples over. But essentially I think script editor Andrew Cartmel was on the right track. I tell you what, though, I love Ace!"

"There hasn't been such a consistently good run of stories since the Tom Baker era..." Jac

Richard nods. "I was very doubtful about her as a new companion in *Dragonfire*, but she's really grown on me. The Ace in *Survival* is miles away from what we saw at the end of Season 24."

"There've been a few surprises for me during our time Time Teaming," says Jac. "How hard it was to get used to Patrick Troughton was one. How wonderful *The Invasion of Time* seems when you've just sat through *Underworld* was another! But nothing's come close to my astonishment at finding out that most of the Seventh Doctor's era is really extraordinarily good. There hasn't been such a consistently good run of stories since Tom Baker. And Ace was a revelation."

But she, too, has a negative criticism. "I didn't have problems with Sylvester's performance, but I'm less sure about the Doctor himself. The Doctor hasn't always been likeable – Hartnell and Tom Baker's more alien moments spring to mind – but apart from the very early days, you've felt you can trust him. Or at least, that his companions can trust him. But he's really been unpleasant to Ace, bordering on cruel at times."

"What's frustrating is that the Doctor's relationship with Ace feels like it's leading somewhere," says Clay. "And because the series was axed, we never got to see what that was. I'm sure it would have changed our feelings about his apparent cruelty towards her if we had seen the final act, as it were.

"I'm also not very keen on the 'more than a Time Lord' idea," he goes on, "as it seems to take something away from the Doctor. The enormity of his rebellion is lessened as it's not just because he didn't fit in or wants to fight injustice, it's some superhero thing."

Jac nods. "Yes, the whole superhero-wizard-god thing was annoying. I rather liked him manipulating events through using time travel – that's a logical and clever use of his Time Lord nature – but having so many unexplained special abilities (that he's never used before or since) was a step too far. The Doctor is very, very clever and very, very ingenious, but if he can do anything there's just no point to the stories any more because he can just magic his way out of them."

"But despite all these problems, we should accentuate the positive," Peter reminds them. "This was an interesting and highly entertaining three years of *Doctor Who*. A wise man – I think it was Gareth Roberts – once said: 'The Sylvester McCoy era, at 6pm on a Sunday, trailed to death, would have been a massive hit.' And he's absolutely right."

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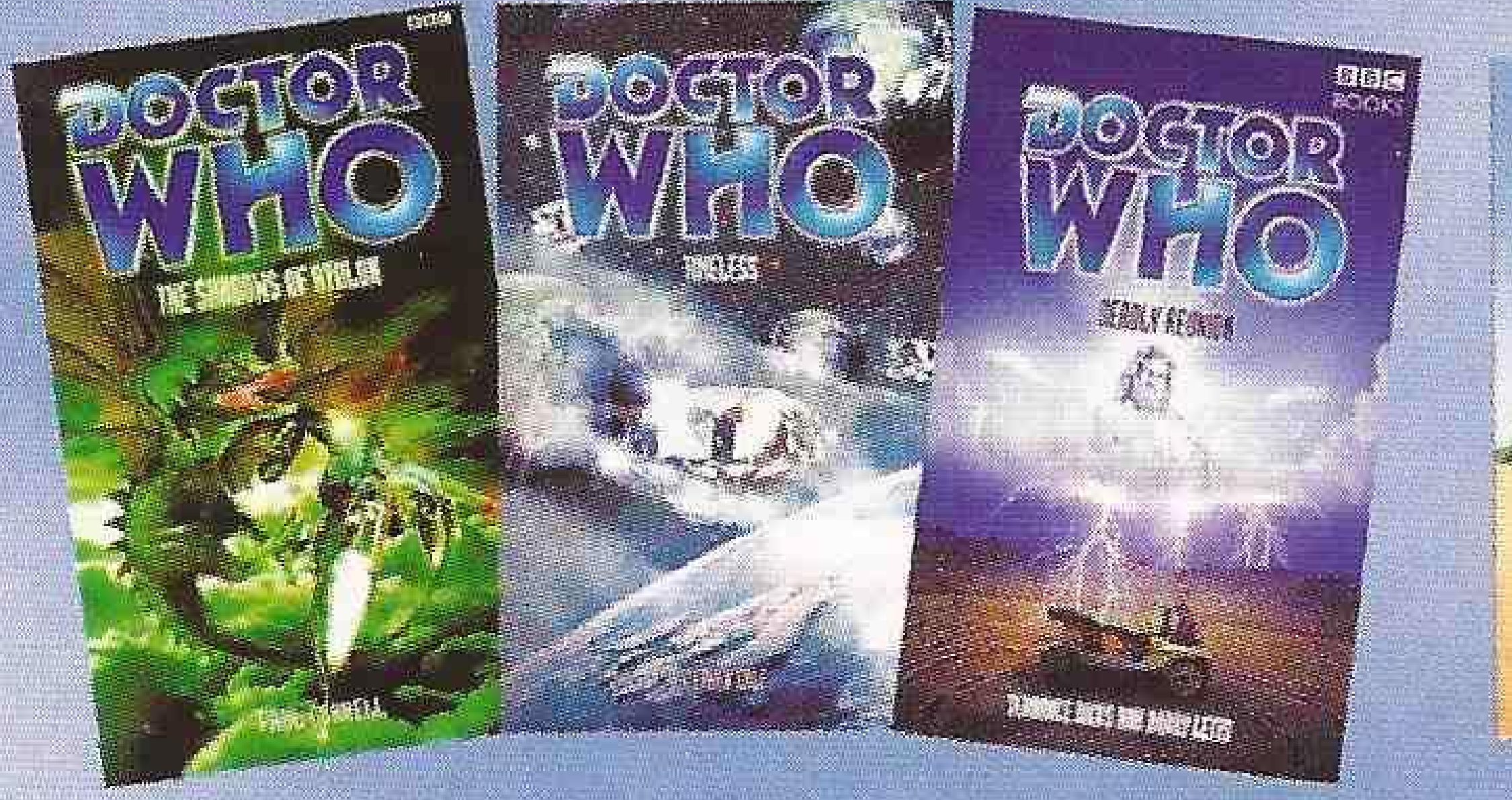

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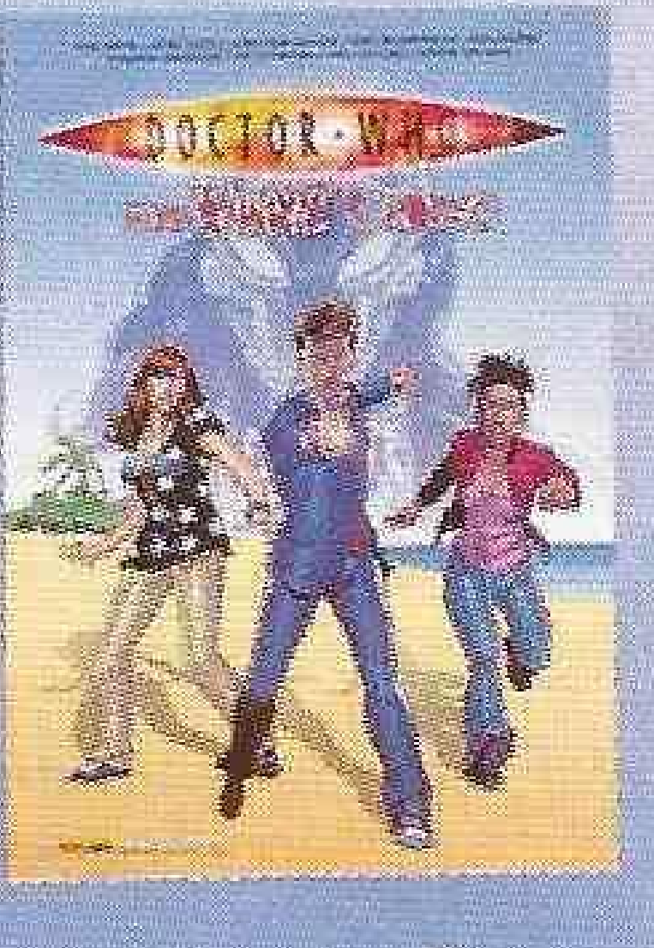

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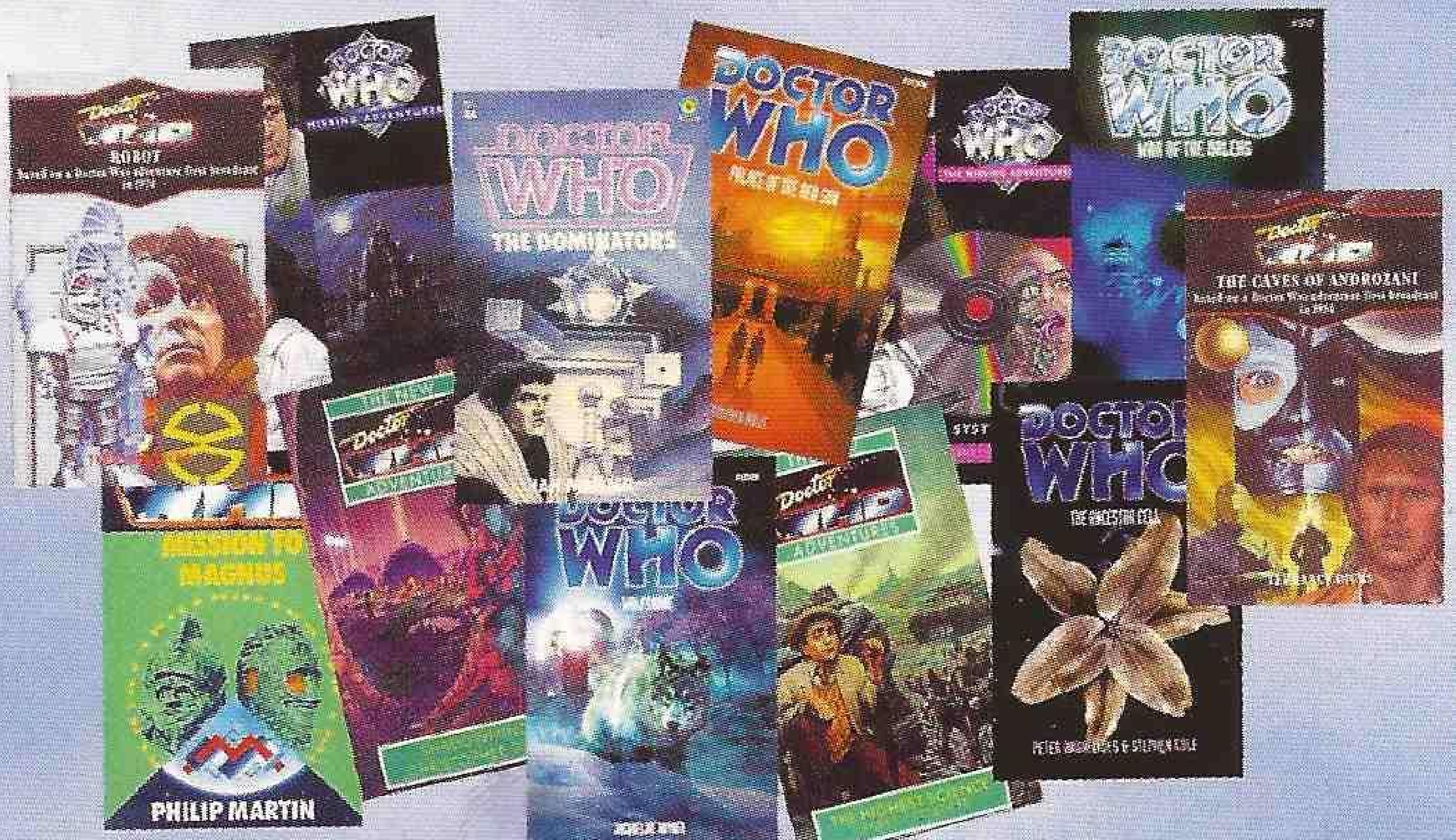

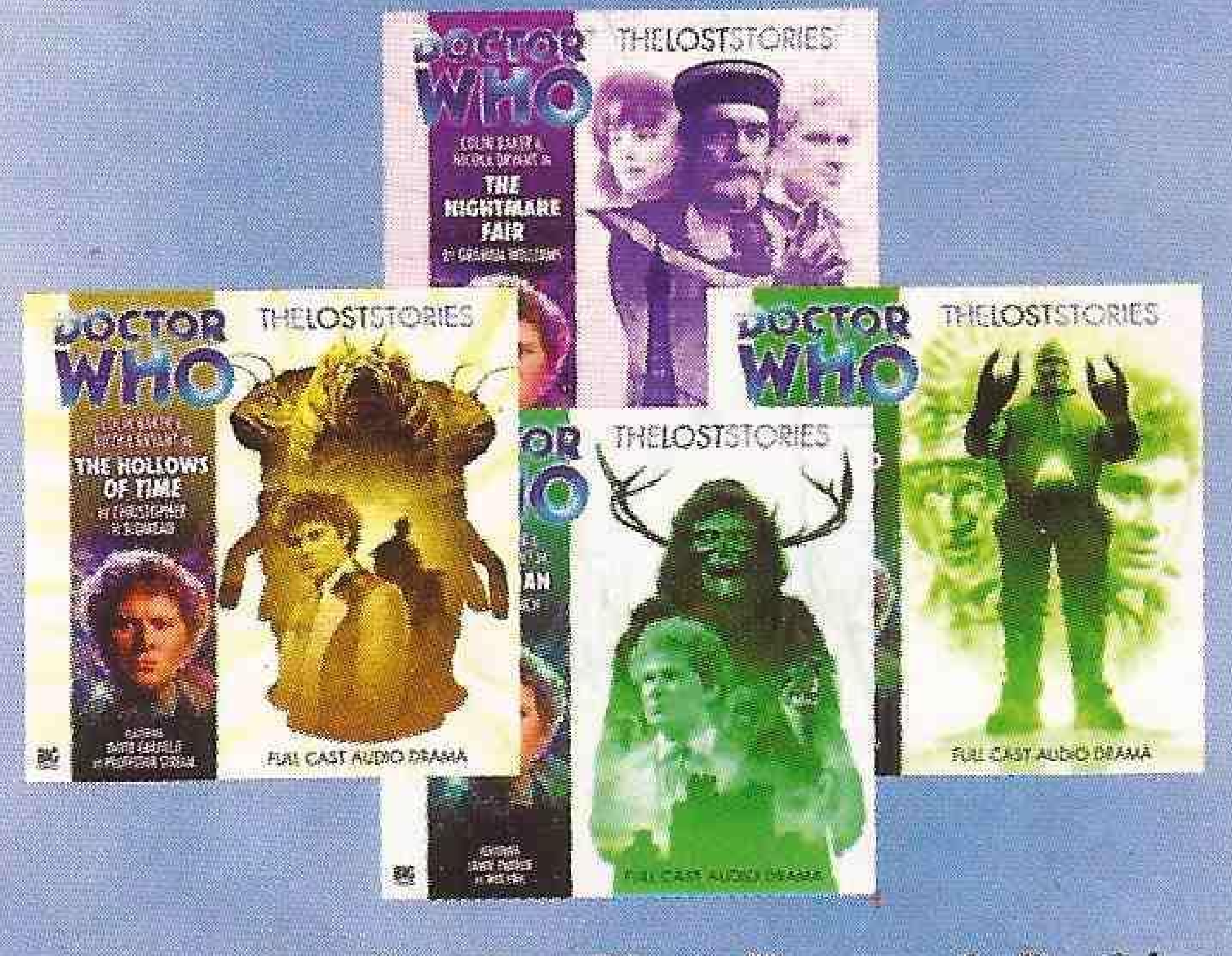

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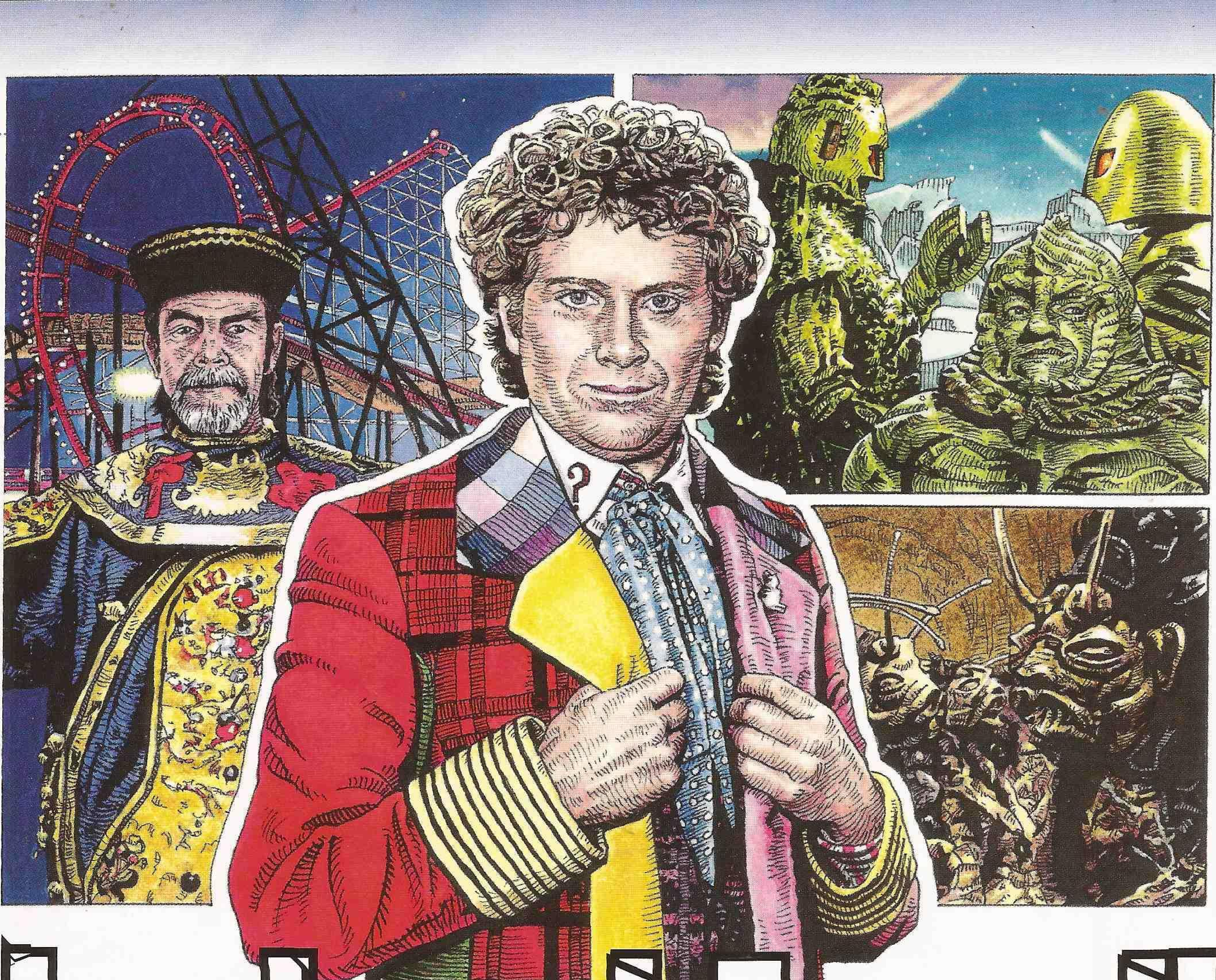


Illustration ANDY WALKER

Lost and Found!

In 1985, the planned 23rd series of *Doctor Who* was canned before filming could begin. But now, these 'lost' scripts have been revived for audio! Dan Berry tells us how it happened...

Doctor Who has a long history of unmade episodes. In 1963, its very first story – *The Giants* – was scrapped, its oversized animals deemed too expensive, and it was instead replaced by *100,000 BC*. More recently, a Tenth Doctor episode scripted by Stephen Fry was abandoned, after the writer's busy schedule made it impossible for the required rewrites to be completed.

Most famously of all, an entire series of *Doctor Who* – the planned 1986 season – was cancelled, and replaced by the 14-part epic *The Trial of a Time Lord*, when the programme was put on a temporary hiatus.

Although the history of the Doctor's missing adventures is, in many cases, quite well-known, the majority of these 'lost stories' tend to remain just that: lost.

And that's where Big Finish Productions has come in. Over the last year and a half, the company has tirelessly researched some of these forgotten tales, and resurrected eight as full-cast audio dramas, to be released monthly. Some are from that infamous 'missing season' in 1986. Others were lost when the show's creative direction changed, or were simply not chosen to be produced. All of them star Colin Baker as the Sixth Doctor, with Nicola Bryant as Peri Brown.

"It's *very* exciting," grins Nicola. "I just never thought they'd see the light of day, but it's a *brilliant* idea. *The Lost Stories* are this window into a part of *Doctor Who* history which was lost. It was a closed door, and it's this very exciting opportunity to discover the key."

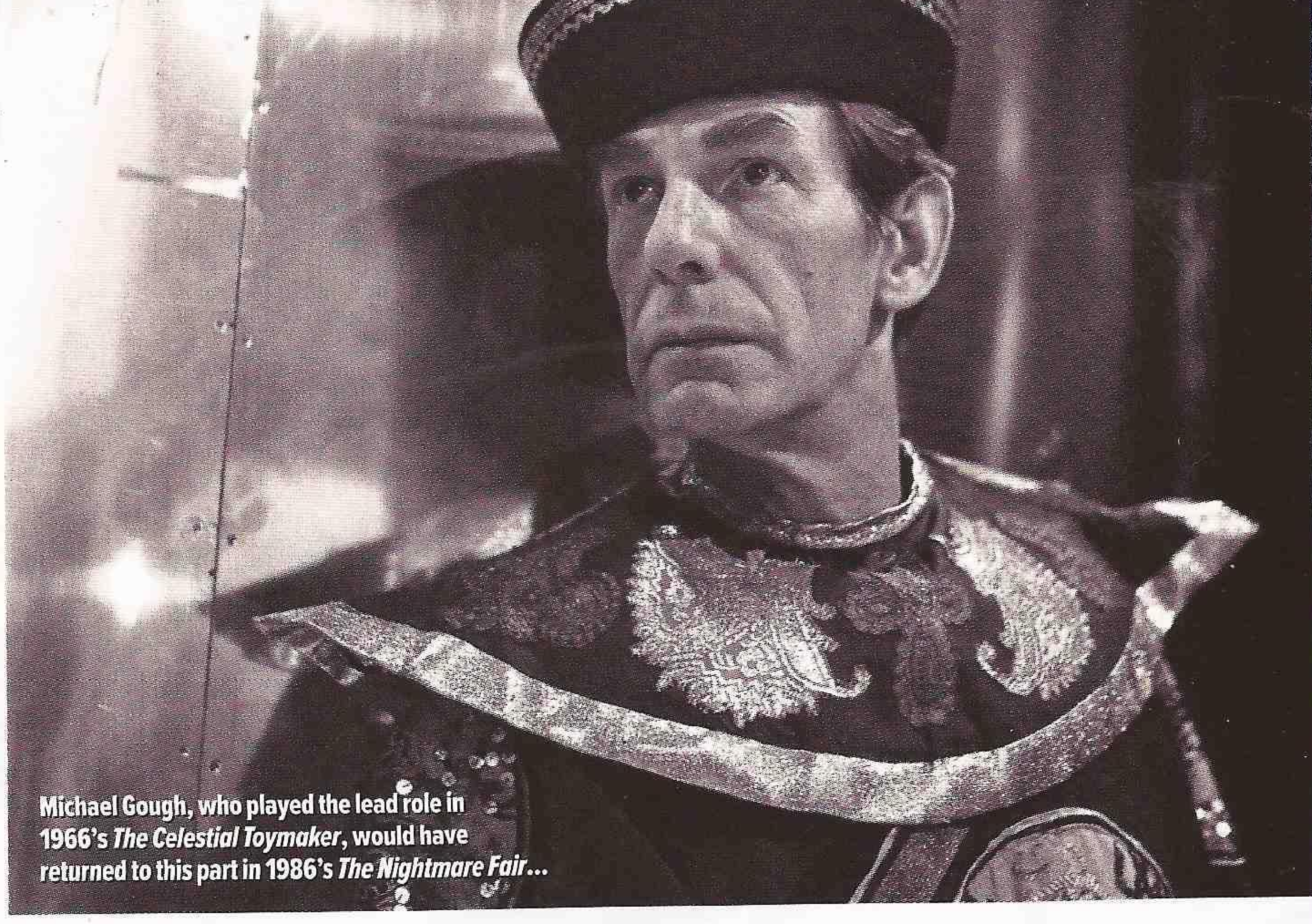
"What's interesting about it," suggests Colin, whose mellower portrayal of the Sixth Doctor in Big Finish's original audio plays has won great acclaim, "is that it takes the Doctor back to a time when I was doing the TV series, and it's *not* the Doctor I've been doing in the audios, where he's moved on. It's like revisiting the Sixth Doctor 20 years ago.

"It's only a *shade* of difference," he clarifies, "and it's mainly in the writing – the writers were writing for a Sixth Doctor who was combative and argumentative and arrogant. He's mellowed in the years since the

TV series, so it's back to the old bluster. And it's lovely – it's like putting on old clothes. But he's still the Doctor."

Indeed, accurately reproducing the feel of 1980s *Doctor Who* is something that has been taken very seriously by the Big Finish team. *The Lost Stories'* sound effects and music, for example, are being kept as contemporaneous as possible – or, as excited director John Ainsworth puts it, "all synthy, just like Peter Howell's stuff!"

"When we get into post-production," clarifies another *Lost Stories* director, Ken Bentley, "we will be very much thinking about how it would have been treated back then, in terms of music, and in terms of general tone and atmosphere. However, in terms of directing generally, I've just been thinking about the story. I would have treated it the same way in the 1980s as I'm treating it now. Also, we're in an audio medium, which wasn't intended for these stories when they were written, so that [1980s television] feel isn't necessarily something we should – or even *can* – replicate."



Michael Gough, who played the lead role in 1966's *The Celestial Toymaker*, would have returned to this part in 1986's *The Nightmare Fair*...

> "It takes my Doctor back to a time when I was doing the TV series – which is *not* the Doctor I've done in the audios..." **Colin Baker**

The 1980s were, of course, a difficult period for *Doctor Who*. As well as losing an entire season, the series suffered under pressure from disenchanted fans, who heaped unfair and vehement criticism upon Colin Baker. Now, thanks in part to his character's Big Finish rebirth, Colin no longer faces that same hostility. Perhaps this is the perfect time for some of those missing adventures to see the light of day...

"Yeah, I suppose you're right, actually," he nods, "because the audience that will be receiving the *Lost Stories* is not an audience that's laden with any prejudice. They'll take these stories for what they were."

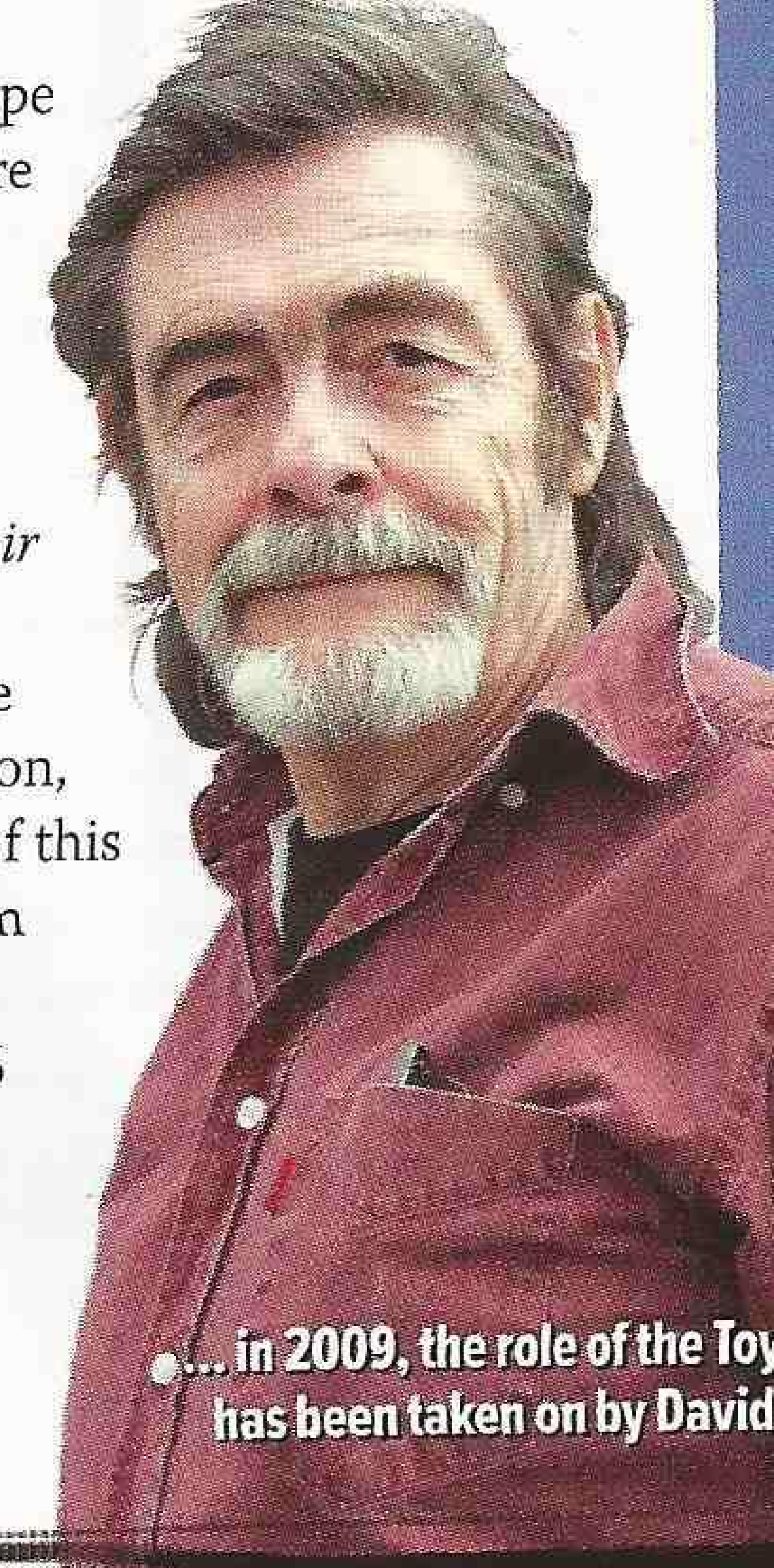
Recording this series over the last few months has been a voyage of discovery for Colin and Nicola, who were kept in the dark about many of the planned stories at the time.

"When the original 1986 season was cancelled," Nicola recalls, "I only really knew about the first story, which was *The Nightmare Fair*. I knew the plot-line, I'd had a copy of the script, and I knew some of the casting, but I didn't really know much about the other stories at all. I think Colin had a bit more information than I did."

"No, I was told very little," Colin counters. "I knew the title of *Mission to Magnus*, and I'd read *The Nightmare Fair* when I was flying back from America with John Nathan-Turner, but I certainly didn't know anything about any of the other stories at all."

But even 20 years later, precise details of the stories are still being kept under wraps. "They're all very intriguing tales, which I can't go into without absolutely spoiling them!" explains the series' producer, David Richardson, during one early recording session. He then runs away, cackling mischievously.

At **DWM**, we don't take no for an answer, so we hide in the corner of the studio, chatting to as many people as possible, in the hope of finding out a little bit more about the cast, characters, plots, and history of these forgotten tales...



...in 2009, the role of the Toy has been taken on by David

The Nightmare Fair is the adventure which begins the *Lost Stories* season, released towards the end of this month. Written by Graham Williams as the opening story of the cancelled 1986 season, the story sees the Doctor re-encountering the eponymous villain from 1966's *The Celestial Toymaker*. ▶

The 'lost' diaries...

Audio producer **David Richardson** charts how the Lost Stories came into being...

9 JULY 2008

A Big Finish production meeting for myself and executive producers Jason Haigh-Ellery and Nicholas Briggs. At previous meetings, I'd suggested that we should tackle the 'original' Season 23. Conversation had never really progressed beyond the original idea, but – perhaps thanks to the interest that has been stirred up by our audio adaptations of the *Doctor Who* stageplays – there is renewed enthusiasm. Jason announces that Season 23 is go!

5 SEPTEMBER

A good day: we get approval from the *Doctor Who* production office in Cardiff and BBC Audiobooks to proceed. And they seem just as interested in the project as we are, which is all rather nice. I put in a call to Colin Baker, and tell him of our plans. He couldn't be more delighted. "Do you know," he says, "I was going to suggest the exact same idea to you at the last studio recording. I'd love to do it!" When I call up Nicola Bryant, she says almost exactly the same thing.

8 SEPTEMBER

So what do we know about Season 23? Well, three unmade stories were later novelised by Target Books – *The Nightmare Fair* by Graham Williams, *Mission to Magnus* by Philip Martin, and *The Ultimate Evil* by Wally K Daly. As if to make my life easier, I've been sent an advance copy of the DVD box set of *The Trial of a Time Lord*, which contains the documentary *The Lost Season*. In addition to the three already mentioned, there was *The Hollows of Time* by Christopher H Bidmead, of which we know little. Plus *The Children of January* by Michael Feeney Callan, and an Auton story set in Singapore, written by Robert Holmes.

Let's start at the very beginning; sourcing a number for Jackie Williams, the widow of Graham Williams, I set my sights on *The Nightmare Fair*. Jackie is lovely; she knows nothing about *The Nightmare Fair*, or Big Finish for that matter, but fortunately I have a copy of the script which I drop through the post to her, plus a copy of our full-cast audio drama *Kingdom of Silver*.

Philip Martin and Christopher H Bidmead have both written for Big Finish before (*The Creed of the Kromon* and *Renaissance of the Daleks* respectively), and their phone numbers are on file. I call them up, and they both have pretty much the same reaction: "I'd love to! I'll go and dig it out of the loft." We settle on 30 November as the delivery date for draft one of the new audio scripts.

The hunt for *The Children of January* is less successful. I track down Michael Feeney Callan via his website and send him an email. No reply. Over the next six weeks I send another couple of emails. Nothing. Perhaps he's not interested?

11 SEPTEMBER

A bad day: we're unable to agree terms with Wally K Daly and his agent so, after a bit of to-ing and fro-ing, it's soon clear that *The Ultimate Evil* will not be included. As it's already known from the novelisation, can we actually call our series 'Season 23' now? Probably not, but the decision to instead go with 'The Lost Stories' widens the scope a little. What about the scripts that didn't get made for Season 24, for example? I'm excited again, and the detective hat comes out once more.

14 SEPTEMBER

There's much debate about *Yellow Fever and How to Cure It*, the Robert Holmes Season 23 story that featured the Autons, the Master and the Rani. A bit of research reveals that, of the planned three 50-minute episodes, only Part One was ever storylined by Holmes, although this paperwork is known to still exist. Do we buy the rights to that, and flesh out the remaining plot ourselves? It all seems a bit tenuous ▶

On television, the Sixth Doctor and Peri parted on less-than-good terms in *The Trial of a Time Lord*... Below: Writer Pat Mills (centre) with the cast of *Song of the Megaptera*.

The Ice Warriors were to have returned in Philip Martin's *Mission to Magnus*. And now they do!

"He's a bit of a child at heart," smiles actor David Bailie, who has taken over the role of the Celestial Toymaker from the now-retired Michael Gough. "He loves games, mainly because it represents a distraction to his interminably long life. He just has to finds things to do, and games are what he stumbles upon. He's a lovely character – big, and cartoony."

Whilst *The Lost Stories* are as faithful to the original scripts as possible, David has strong feelings about imitating his predecessor's performance.

"I hope the listeners will forgive me for not following in Michael Gough's footsteps," he frowns. "It would be hopeless to recreate someone else's approach to something. It's daft – how can you do it? I've made the mistake of doing things like that in my career, and it was catastrophic in its lack of success. If they'd asked me to do that, I would've told them to go to someone else," he says, with a wicked grin. "Someone who's less set in their opinions!"

"I love one-to-one confrontations," smiles Colin, catching up with **DWM** a little later. "You often have *all* the Daleks, *all* the Cybermen, *all* the Sontarans – battling against a race, a nation. But when it's *one*, like the Master, or the Rani – or the Celestial Toymaker – it's back to the old tradition of good and evil, like Sherlock Holmes and Professor Moriarty, a real battle of the brains."

The Nightmare Fair has been adapted for audio by its director, the aforementioned John Ainsworth, who has worked on several of the *Lost Stories*.

"I've tried to change as little as possible," he says, "because obviously the idea is to do what would have been on television. Having said that, I wouldn't say that the script I was given to work from was a *finished* script. There were still handwritten notes on it and so on. I had Graham Williams' novelisation of *The Nightmare Fair*, which had a lot of dialogue which wasn't in the script, because it had been taken out for timing. But it was good stuff, and was what Graham Williams had originally wanted, so I put a lot of that back in, especially in Part Two – the dialogue between the Doctor and the Toymaker is quite expanded.

"The other thing, of course, is making visual things into audio things. In the television script, the miners in the goldmine didn't make any noise, and the sinister thing came from the fact that every time Peri walked off, a head would turn and look after her. But you can't do that on audio, so we've recorded some groaning, and there'll be a sound effect for their marching. It's achieving the same thing, but in a different way."

The second story, *Mission to Magnus*, is another from that cancelled season, written by Philip Martin. Introducing the Time Lord Anzor, who is a former acquaintance of the Doctor, the story marks the return of the Ice Warriors (voiced by, among others, Nicholas Briggs) and of Nabil Shaban as Sil, who first appeared in 1985's *Vengeance on Varos*, and later returned in 1986's *The Trial of a Time Lord*.

"The character of Sil is one of the great monsters that was created *for* my era," Colin Baker says, proudly. "We had all the traditional ones, but Sil was a Sixth Doctor adversary. Completely immoral, but really quite likeable..."

January's release, the epic *Leviathan*, is an adventure about which very little was known prior to Big Finish's detective work. Brian Finch's story was

> "The character of Sil is one of the great monsters that was created *for* my era. Immoral, but really quite likeable!" **Colin Baker**

– before long, we'd inevitably drift away from Holmes' original plans, however good our intentions. We decide not to include *Yellow Fever* in the line-up.

26 SEPTEMBER

Jackie Williams says yes! She's read the original script of *The Nightmare Fair*, and is more than happy for us to adapt it for audio. John Ainsworth, who produced our *Doctor Who: Unbound* series and script-edited *Dalek Empire*, is chosen for the job, for a delivery at the end of November. Having looked at the opening pages I wonder if John has his work cut out: it's all so visual. Lots of chasing around Blackpool Pleasure Beach at night, with little dialogue. "There are ways around everything," he insists, and I believe him because he's so experienced at this.

17 OCTOBER

Next Tuesday we're in studio to record *The Scapegoat*, an Eighth Doctor story written by Pat Mills. Quite famously, Pat wrote a story about a Space Whale in the 1980s which, despite a long and probably tortuous development process, was never made. I wonder...

An email to Pat brings an interesting reply. *Space Whale* was actually written three times – once for Tom Baker, again for Peter Davison and finally for Colin Baker. Pat reveals that he still has a version of the script for Parts One and Two plus and extensive outline for the rest, although he would want to make changes – he was never happy with working with a large number of companions, which he felt hampered the story. If we're going to proceed with *Space Whale*, it makes sense to do the Sixth Doctor version – we've already got Colin and Nicola aboard, and Pat preferred this version anyway.

My detective skills kick in again. Not willing to give up on *The Children of January*, I discover that Michael Feeney Callan is also an artist, and some of his work is on display in a gallery in Ireland. So I ring the gallery, and ask if they could get a message through to him. For a few days I stare at my phone in anticipation. Nothing.

24 OCTOBER

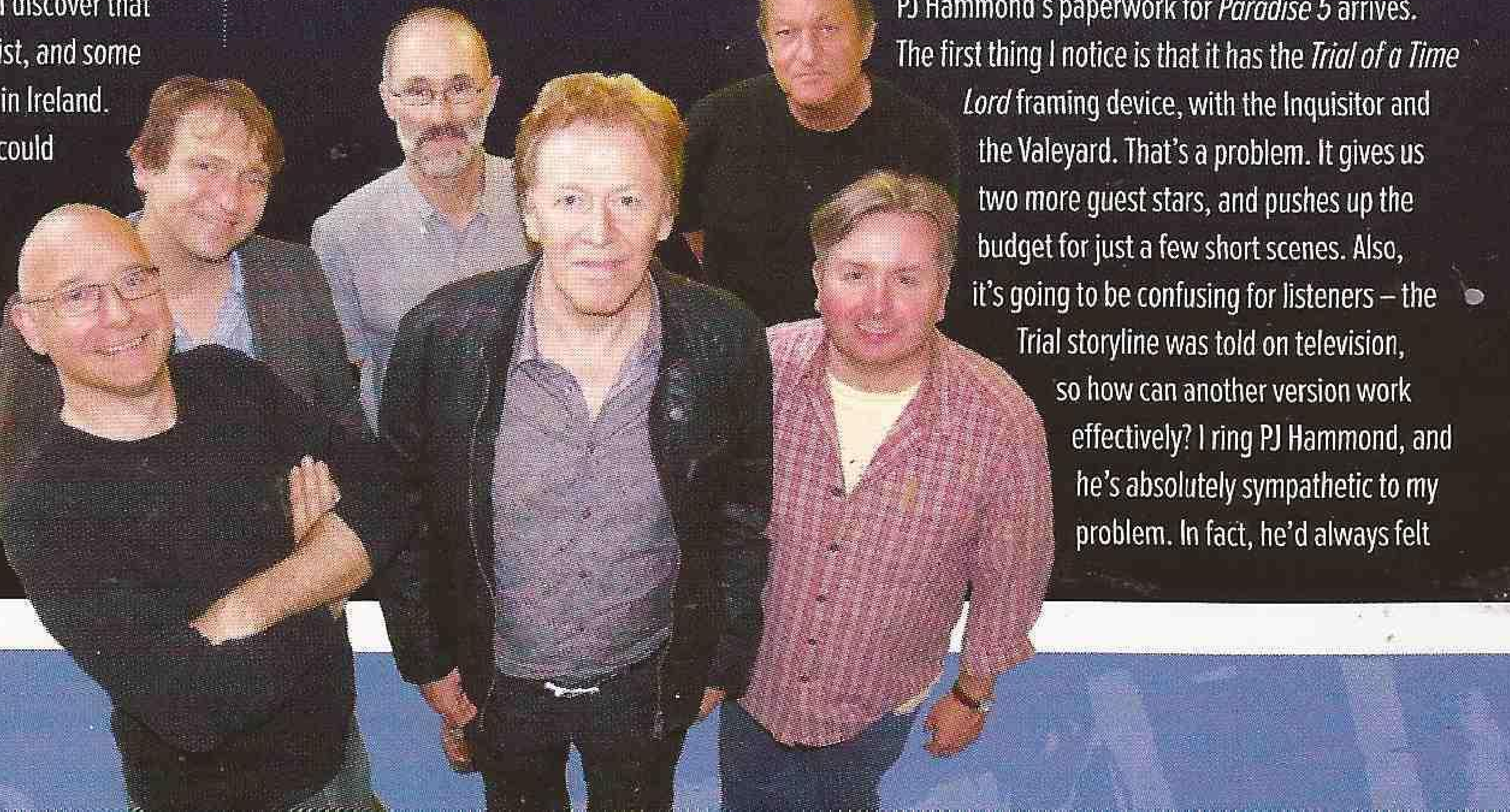
Keith Barnfather of Reeltime Pictures gets in touch. He's a friend of Nick's, and they've been talking about the Lost Stories. Keith has interviewed Barbara Clegg, writer of the classic 1983 TV story *Enlightenment*, and discovered that she has the synopses for several stories that were never made. One of them, *Point of Entry*, was planned for the Sixth Doctor and Peri, and the storyline appeals to me. Barbara is thrilled at the prospect of us making it, but would like someone else to complete the script from her brief. Marc Platt instantly springs to mind; he's a writer that I admire and, like Barbara, is someone who creates fantastically surreal situations. I suggest the idea to Marc and it's an instant 'yes' – he loves the idea of collaborating with one of his favourite *Doctor Who* writers. *Point of Entry* is added to the schedule.

4 NOVEMBER

The phone rings. "Hello, it's Michael Feeney Callan here, I believe you were trying to get hold of me?" Yay! I explain about the *Lost Stories* project and he is thrilled, and would love to see his original script brought to life with the original cast as intended. Now all Michael has to do is find it, buried deep in his loft...

18 NOVEMBER

PJ Hammond's paperwork for *Paradise 5* arrives. The first thing I notice is that it has the *Trial of a Time Lord* framing device, with the Inquisitor and the Valeyard. That's a problem. It gives us two more guest stars, and pushes up the budget for just a few short scenes. Also, it's going to be confusing for listeners – the Trial storyline was told on television, so how can another version work effectively? I ring PJ Hammond, and he's absolutely sympathetic to my problem. In fact, he'd always felt



Mission to Magnus also featured Sil (Nabil Shaban), who did ultimately return in 1986's *The Trial of a Time Lord*.

originally intended to be part of the 1985 series, but was never put into production. We decide to press David Richardson for details one more time...

"It's one of those stories which starts in one way, but by the end of the final episode, is a completely different story altogether," he teases. "Even that is probably saying too much!"

This is getting us nowhere, so we go back to badgering unsuspecting actors during their coffee breaks. One such victim is *The History Boys'* Jamie Parker, who plays Wulfric in *Leviathan*.

"He's the leader of a band of merry men known as the Pariahs," Jamie reveals, "who have decided to rebel against the way laid down by the Baron. They're eking out their own existence, full of danger. And it's an accent I've not even attempted before, so I'd like to apologise to everybody from the West Country!

"*Leviathan* feels like it's an epic. It's got the excitement and pace of something like *Gladiator*, it's overtly heroic and dangerous and sweeping and vast."

"*Gladiator*!" grins director Ken Bentley. "I'm glad Jamie said that; it's quite a good observation. Actually, it's similar to Ro-" He stops, and grins mischievously. "No, I don't want to say it! It's a, um... medieval epic. And it's very unusual that you'll get me to sum something up in two words!"

The following adventure, Christopher H Bidmead's *The Hollows of Time*, is another remnant from the 1986 season that never was. Set in the village of Hollowdean, it stars David Garfield as the charismatic Stream. Just as we begin to think about anagrams, Mr Garfield himself comes over for a chat.

"Professor Stream is introduced as a sort of vague figure from the past," he reveals, cryptically. "He comes across as a fairly amiable, dotty professor, who's made a lot of money. And I suppose he lulls the Doctor into a sense of false security. Gradually, it unfolds that he is in fact the evil genius, and he becomes more demented as the piece goes on..."

Also featuring in *The Hollows of Time* is Susan Sheridan who has played no end of young male roles and, much to **DWM**'s delight, was formerly the voice of Noddy in the 1990s. We have many questions – What's Mr Plod like in real life? How come Big Ears' toadstool is bigger on the inside? – but we chicken out, and ask about her unique career instead.

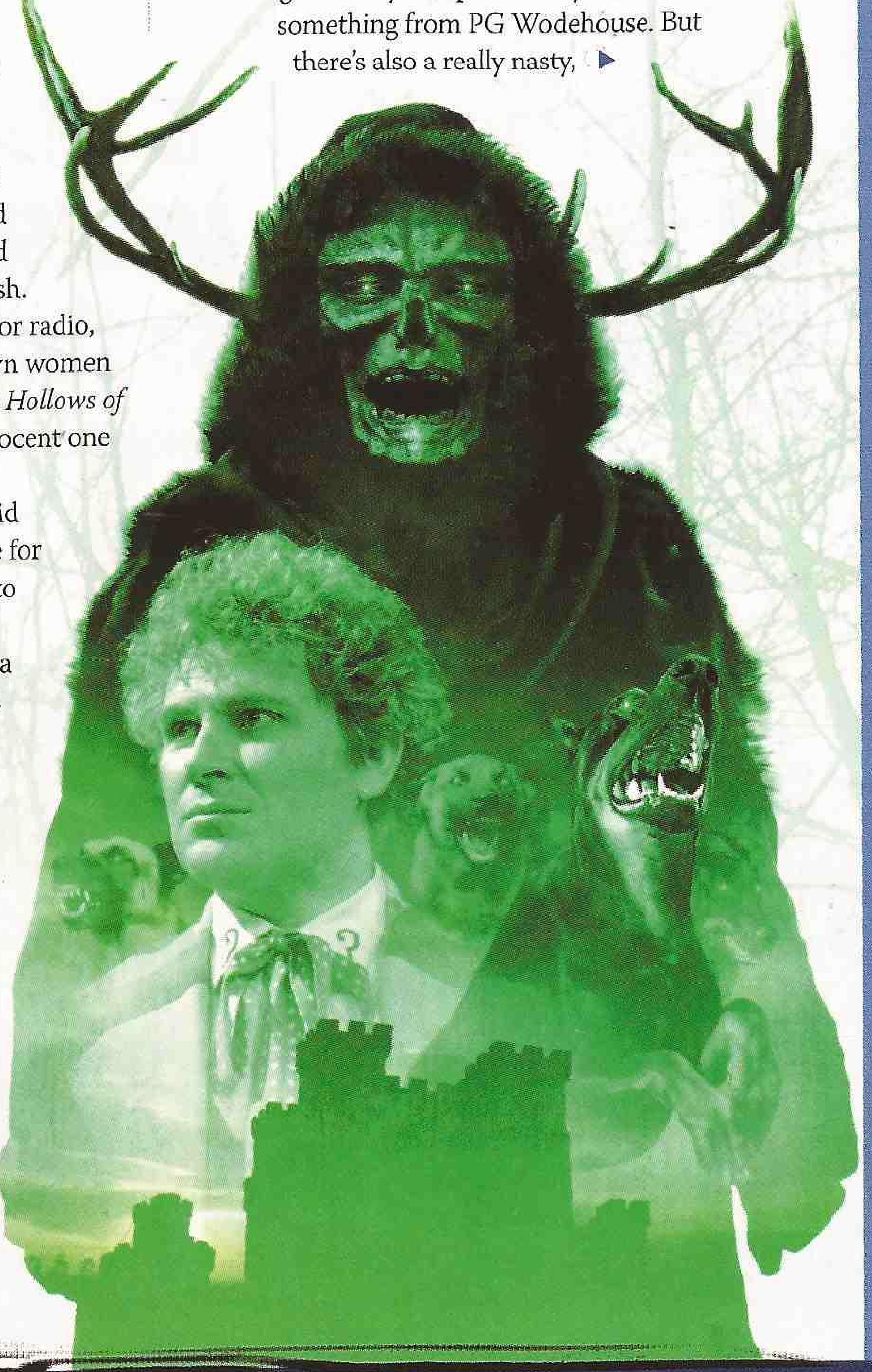
"I think it all began when I did an audition for radio and they threw a piece of *Lord of the Flies* at me, and asked me to read Piggy," Susan remembers. "Suddenly, I found I had a quality of voice which sounded boyish. And of course, it became incredibly useful for radio, where for a long time they liked to use grown women to do boy's voices. I'm playing Simon in *The Hollows of Time* – an eleven-year-old boy. He's the innocent one who manages to save the day quite often."

"Susan was Colin's suggestion," adds David Richardson, dropping his mysterious façade for a moment. "We were looking for someone to play an 11-year-old boy, and we could have cast one, but it was quite a difficult part for a young actor to play. There are lots of shades to the character, and a lot of directions for him to go in, and it's a complex script, so there were a lot of worries there. Colin suggested Susan, who has made a real name for herself doing voiceover work. I knew her as Trillian, from *The Hitchhiker's Guide to the Galaxy*, and was all for the idea, but it wasn't until the day itself, when this grown woman stepped up to the microphone, and the voice of a young boy came out of her... It was like watching a possession!" David pauses. **DWM** looks at him blankly. A possession? "Um, I mean that in the best possible way!" He runs away again. Oh well.

March's *Paradise 5* was intended to be a part of *The Trial of a Time Lord* in 1986, but only its first episode was finished by writer PJ Hammond. Now, thanks to Andy Lane, writing with PJ's approval, the story is finally complete.

"Paradise 5 itself is a space hotel, where guests check in, but don't check out," teases director Barnaby Edwards. "A friend of the Doctor's has disappeared there, so the Doctor and Peri must go there to investigate, and they do so covertly – Peri as a sort of glorified waitress, and the Doctor through the backstage areas.

"PJ Hammond has a very strong imagination, and the dialogue is very sharp and witty – it's like something from PG Wodehouse. But there's also a really nasty, ▶



that the *Trial* scenario actually hampered the story he was telling. So, we drop it and move on. Also the story is written for Mel, and these *Lost Stories* have become a series of Sixth Doctor and Peri adventures. Would PJ object to us changing the companion? He has no problem with this. But I bet some fans will!

29 NOVEMBER

The first script is in! Part One of *The Hollows of Time* pings into my inbox, with a lovely note from Chris Bidmead. I really enjoy the story, with its setting in the familiar English countryside, a mysterious villain and the return of the Tractators from Bidmead's 1984 tale *Frontios*. Chris has also, ingeniously, added a framework in which the Doctor and Peri share their perspectives of the story, to ease the transition from visual to audio. It works marvellously. Draft 1 is 3000 words over, but I can see the trims aren't going to be too painful, as that scene between Simon and Mrs Streeter could go, and we can delay Peri's meeting with Jane until later. Yes, that'll work nicely.

17 DECEMBER

Mission to Magnus has arrived. Philip Martin has done a grand job, and it's really rather exciting to read a 'new' story with the Sixth Doctor, Peri and Sil. And Ice Warriors! John Ainsworth notices that Philip has inserted a new scene, right at the start of Part One, which introduces the Martians from the get-go. This wasn't in the novel – so what to do? We decide to ask Philip to take it out, mainly because we feel it undermines the cliffhanger. A sudden thought – I'd best check that Nabil Shaban will be available to play Sil at the start of 2009. He is. Phew.

21 DECEMBER

Just when I was beginning to sweat, I get an email from Michael Feeney Callan's assistant Ree. They have found the script of *The Children of January*, after seemingly turning Michael's loft upside down. Hurrah. Happy Christmas!

7 JANUARY 2009

An email from Andy Lane. He's worried that, having stripped out the *Trial of a Time Lord* framework from *Paradise 5*, the story is under-running massively. He's provided a new synopsis, and one that invents a whole new Part One that goes before PJ Hammond's original Part One. I think it's inspired, but what will PJ Hammond think? Genuinely concerned that he may feel we're messing with his work, I email it off to him. Late afternoon the phone rings. "PJ Hammond here," he says. "I just wanted to thank you for the synopsis you sent. What you've done is so clever. It was thrilling for me to read it." He really is a lovely man.

20 JANUARY

John Ainsworth's adaptation of *The Nightmare Fair* arrives, but there's a problem. Part One lasts approximately 30 minutes, mainly because we're losing so much visual material of the Doctor and Peri wandering around Blackpool. Part Two, on the other hand, lasts a whopping one hour plus, because John has augmented the early rehearsal script with sections of the novelisation. I make a controversial decision, and to be honest it's not one that John agrees with. I ask him to change the episode ending for Part One. Personally I think it's a stronger ending, and it adds balance in terms of the timing. The purists, on the other hand, will probably want to stone me.

18-19 FEBRUARY

Recording *Mission to Magnus*, with Lisa Bowerman directing.

20 FEBRUARY

An email is forwarded to me from that lovely Tom Spilsbury. A writer called Paul Finch has contacted **DWM** because his late father, Brian Finch, was commissioned to write a story called *Leviathan* for Season 22, which was fully scripted but never made it to the screen. I look up Brian Finch's credits and I'm impressed: some of the best episodes of the original *Tomorrow People*, 17 episodes of *All Creatures Great and Small*, six *Bergeracs*, a *Captain Scarlet*... this could be interesting. I write back to Paul and he sends me scans of his father's scripts, and it's a really intriguing story set in a medieval society where the population is being culled. I blow the idea past the BBC, and they're a definite yes. Suddenly we have an eighth *Lost Story*, which Paul will adapt from his father's script.

27 FEBRUARY

So who's going to play the Celestial Toymaker in *The Nightmare Fair*? Michael Gough, who originally ▶

horrible, brutal side to it – when you find out what's going on, you just think 'That is *foul*!'"

Barbara Clegg's *Point of Entry* is unique among the *Lost Stories*, being the only story in this series which was never originally scripted in any form. A synopsis was submitted to the *Doctor Who* production office, but it never progressed beyond that stage, and has now been fleshed out by Marc Platt, ready for its April release. Ingrid Pitt's *The Macros*, which was the brainchild of Pitt and her husband Tony Rudlin, follows in May. Despite having undergone various revisions under the eye of script editor Eric Saward, the story – which was written as part of the 1985 series – never entered production, and has been adapted by Pitt from her original scripts. (Neither of these stories had been recorded as **DWM** went to press.)

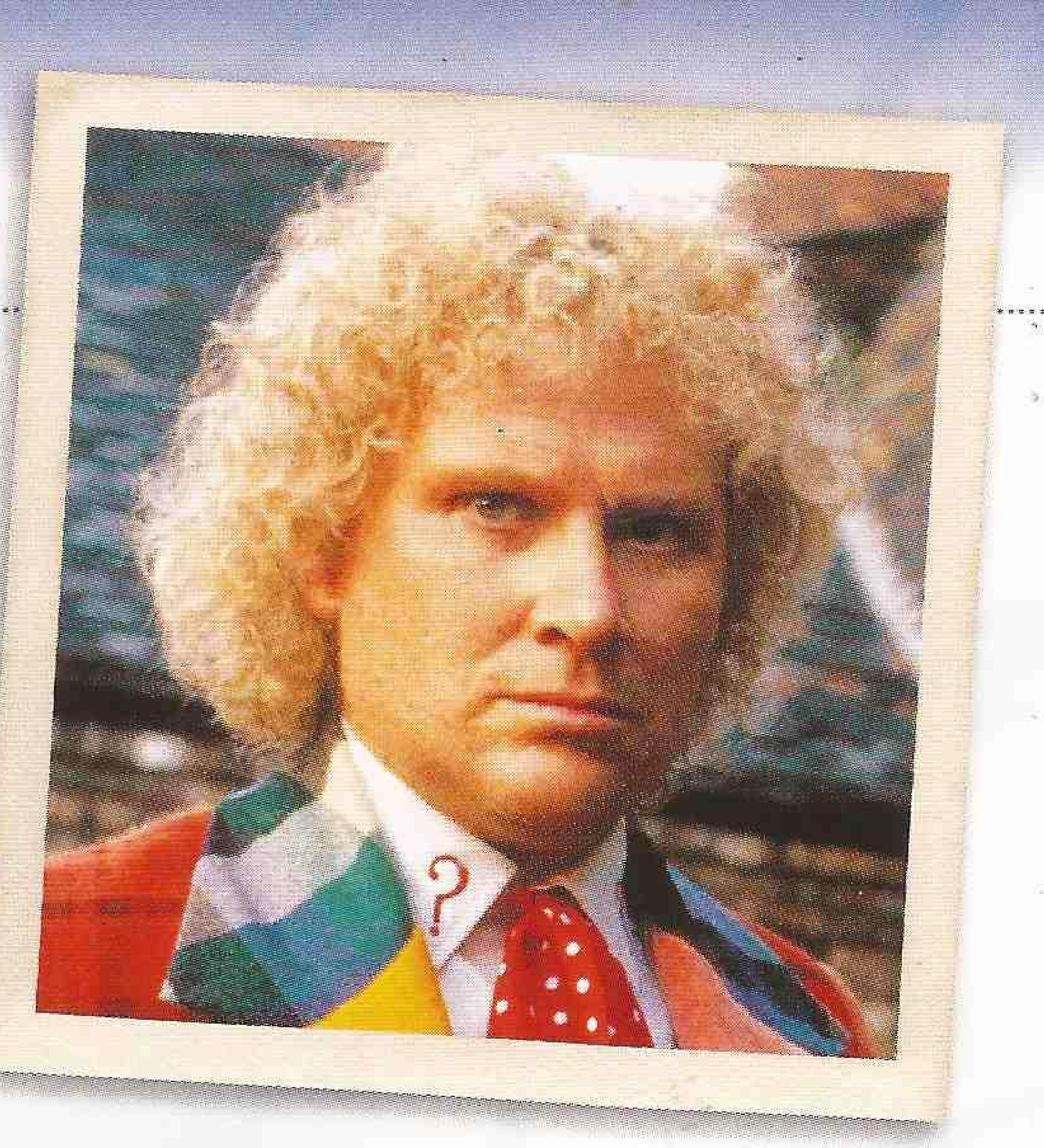
> "I hope this series is going to appeal to the die-hard fans, because they really were robbed of these stories..." **Colin Baker**

"I don't think a writer ever completely forgets anything he writes," frowns Pat Mills, writer of *The Lost Stories*' finale, *Song of Megaptera*. Having been commissioned initially for Tom Baker's era, and again reworked for Peter Davison's Fifth Doctor, *The Space Whale* – as it was then called – was lost amid mixed messages from the *Doctor Who* production office. "It was a very difficult period in *Doctor Who*'s history, I think," Pat ponders. "They'd gone from Tom Baker to Peter Davison, and they wanted to get away from the over-the-top stories of Tom Baker into something else. I was a new writer at the time, and it was difficult to keep pace with the various changes of direction.

John Benfield (Captain Gregg) joins Nicola and Colin in *Song of the Megaptera*.

"Later, it was adapted, and I finally signed off on it for Colin Baker's Doctor. Then, after a few months, they took a look at the script, and said they'd changed their minds. Obviously, I was quite gutted at the time, but time passes, and you get over these things. Over the years, I thought to myself, 'Oh, I'll adapt it into a comic strip,' but it never happened. Things would always go wrong. I came to the conclusion that it wasn't meant to happen, so I walked away from it."

However, resurrecting the story years later was a no-brainer for Pat. "I really had no choice – I *had* to do it!" he says, emphatically. "It's too hard to walk away from something that you've put so much time and effort into. And it's also a vindication; it's saying 'All those things that went wrong? You can put them right', and there's a lot of satisfaction in that. To make a great story sometimes requires perhaps more writing skills than I had at the time and, dare I say it, better editing skills than were available at that time."



Indeed, Pat feels that Big Finish's audio version of *Song of Megaptera* is better than his original television episodes would have been. "I think in many ways it really does gain something from being audio," he admits. "And I really mean that. You've got some really big-budget concepts – there's a factory ship that's a mile long, and a whale that's half a mile long! Can you imagine what that would look like in the 1980s?!"

And with that, our work is done, and we prepare to leave the recording studios feeling enlightened and excited. Of course, there are still countless other unmade stories in the good Doctor's history, and if these eight enigmatic adventures prove popular, there's always the possibility that more will follow.

"I really hope this series going to appeal to die-hard *Doctor Who* fans," confides Colin Baker, as he nears the end of another busy recording day, "because they really were robbed of these stories."

"And all *Doctor Who* stories are classics, are they not?" ponders David Bailie. He's quite right, of course. Even if some of them are more than 20 years in the making... DWM

The Lost Stories are released monthly by Big Finish, priced £14.99 on CD or £12.99 to download. See www.bigfinish.com for more details.

played the character in 1965, is 95 years old, and long since retired from the acting profession. But how do you follow an actor like that? All sorts of names are thrown into the ring, but I'm a bit worried by casting a really famous actor in the role – I just think a public persona would detract from what is one of the iconic *Doctor Who* villains. So I sit in my office at home, and stare at my DVD collection, pondering which actors have played some of the best villains in the show. And my eye rests on *The Robots of Death*, and I remember David Bailie's wonderful contained, menacing and charismatic performance as Dask. He's perfect. I ring director John Ainsworth, and he loves the idea too. David no longer has an agent, but I track him down through his photography business (it's a sideline, that he works on in between acting jobs) and pitch the idea to him. He's interested but wants to see the script. Before long, he emails me – he loves the script. We have our Toymaker!

9 MARCH

Here we are at Moat Studios, with day one of *The Nightmare Fair*. And we have some very special guests today, as some of the family of the late Graham Williams have come to watch the recording. His widow Jackie and sons David and Richard are the most delightful people, and everyone clearly enjoys meeting them as much as they're enjoying being here. In a quiet moment, Jackie tells me that Graham would have loved this day – he would have been so happy to have seen *The Nightmare Fair* finally realised. And it means a lot to us that she feels we have done it justice.

30-31 MARCH

Recording *The Hollows of Time*.

28-29 APRIL

We're recording *Leviathan*, and it feels good. Paul Finch visits the studio, and he and Colin have much to talk about. Paul's dad had written for *The Brothers*, a show which starred Colin, and a decade ago Paul had written audio horror scripts that Colin had narrated. He later confides in me, "The cancellation of my father's *Doctor Who* story was the greatest disappointment of his professional life." And, here we are, making that script right now.

8 MAY

An email pings in my inbox. It's from PJ Hammond, sending his comments after reading Andy Lane's adaptation of *Paradise 5*. For a moment, I'm a bit scared to open it. What if he doesn't like it? What if we've spent the last few months working on something that the original author is sorely disappointed by? I need not have worried. PJ loves it. I mean, *really* loves it – his lengthy email quotes his favourite sections, his admiration for Andy's embellishments, and his pure joy that the story has been written to such a very high standard. I agree with him – I think people are going to enjoy this one.

18 MAY

Bad news: *The Children of January* is no more. Michael Feeney Callan is apologetic, but he is just too busy to commit to the script – he's spent recent weeks on a world tour. Fortunately I had planned for the possibility of losing one of our titles, and *Doctor Who* fan and researcher Richard Bignell had kindly sent me some of the script for *The Macros*, a story originally intended for Season 22. Written by Ingrid Pitt and Tony Rudlin, it concerns the Philadelphia Experiment, and the central concept is irresistible. I email Ingrid, and ask if she might be up for the task of adapting her existing scripts for audio. It's bad news – her computer is in for repairs, and the files of *The Macros* are on the hard drive...

25 MAY

Bad news – much of the script of *The Macros* is lost forever. But Ingrid is confident that she and Tony can reconstruct the missing parts from memory. We settle on a deadline of 31 July.

13-14 JULY

Recording *Paradise 5*.

20 JULY

The final three scripts are in: *The Space Whale*, *The Macros* and *Point of Entry*. We set our sights for recording in September. Finished edits for *Mission to Magnus*, *The Hollows of Time* and *Leviathan* are in, with *The Nightmare Fair* well advanced. One year on, we're heading for the (big) finish line. I've had the time of my life! DWM

BIG FINISH

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					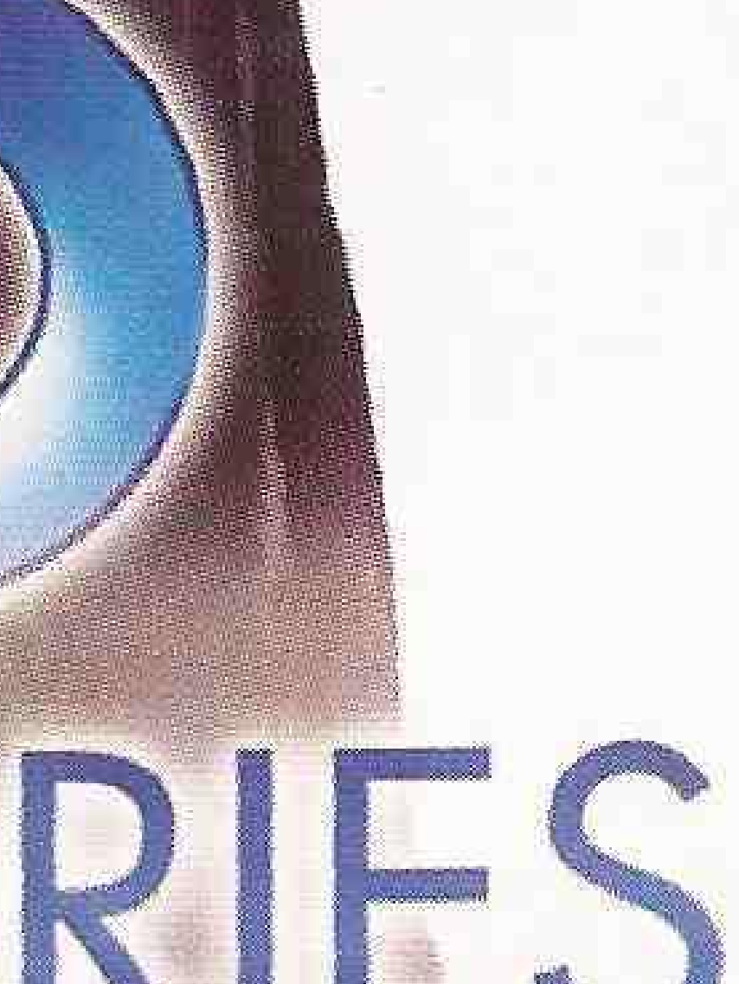	IMAGE COMING SOON	IMAGE COMING SOON
THE NIGHTMARE FAIR	**MISSION TO MAGNUS**	**LEVIATHAN**	**THE HOLLOWS OF TIME**	**PARADISE 5**	**POINT OF ENTRY**	**THE MACROS**	**SONG OF MEGAPTERA**
NOVEMBER	**DECEMBER**	**JANUARY**	**FEBRUARY**	**MARCH**	**APRIL**	**MAY**	**JUNE**

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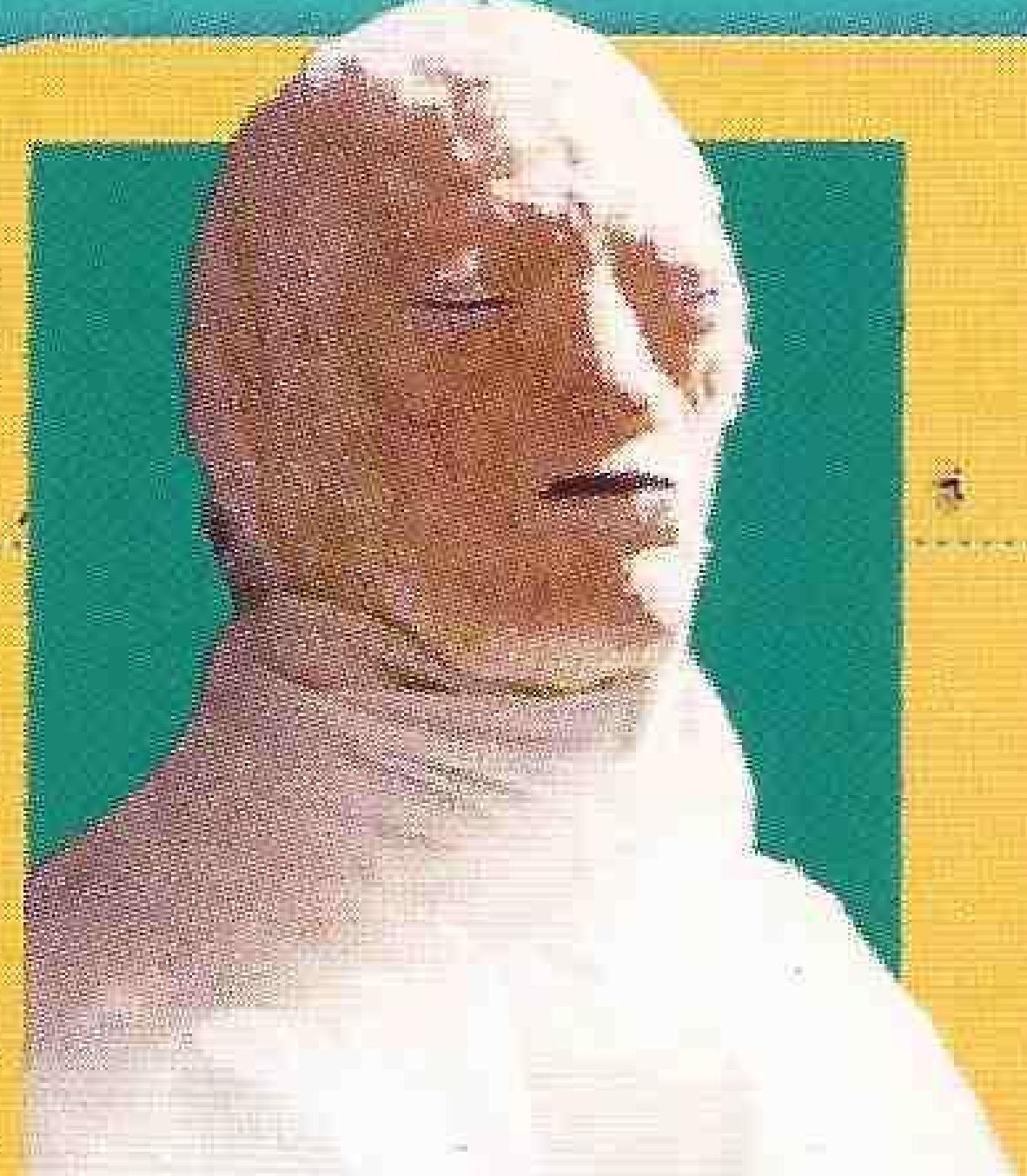


As we await the arrival of the Eleventh Doctor, **The Watcher** foreshadows the newcomer, by looking back at Doctors past...

The Watcher's Guide to...

The NINTH DOCTOR

(2005)

As the nineties gave way to the noughties, it seemed that *Doctor Who* was well and truly a thing of the past. The Eighth Doctor's beacon of hope had blazed only briefly, and although the flame was kept alive by a proliferation of books, comic strips, audio adventures, webcasts and spin-offs, what the show's fans really wanted was *Doctor Who* back on the screen where it belonged. And at last, after so many false dawns that we'd almost given up hope, the news broke that Russell T Davies, one of television drama's hottest properties and a lifelong *Doctor Who* fan to boot, had convinced the BBC to take the TARDIS out for a spin once more. But after all those years in the wilderness, could this funny old show really become a success again? Of course it could. All that was needed was a pocketful of faith, an abundance of talent, and a fantastic new Doctor...

> *"I'm just a traveller, wandering past. Believe it or not, all I'm after is a quiet life."*
>
> **(Bad Wolf)**

The Ninth Doctor is perhaps the least other-worldly, most down-to-earth Time Lord of them all. Gone are the flowing hair and the antique frock-coats, cravats and tweeds so often favoured by his predecessors; this Doctor is more at home in a leather jacket, T-shirt and jeans. But his is still a commanding presence, striding into unfamiliar surroundings and effortlessly taking control of situations when the need arises. His moral passion is undiminished, and he carries with him a new and tragic burden: he has seen his home planet destroyed and his people wiped out by the Daleks in a terrible Time War, leaving him more alone than ever in the vastness of time and space. Perhaps for this very reason, he has rekindled his earlier incarnations' rapturous appreciation for everything that is beautiful in the cosmos. He is driven by an indefatigable love of life, and he is eager to share it all with his new friend Rose Tyler...

Christopher Eccleston as DCI Bilborough alongside Robbie Coltrane in *Cracker*.

The Watcher's Guide to...
The NINTH DOCTOR

Christopher Eccleston (1964-)

Hailing from Salford, Greater Manchester, Christopher Eccleston has the distinction of being the first Doctor to be younger than *Doctor Who* itself – his birthday, 16 February 1964, fell the day after the concluding episode of the William Hartnell adventure *Inside the Spaceship*.

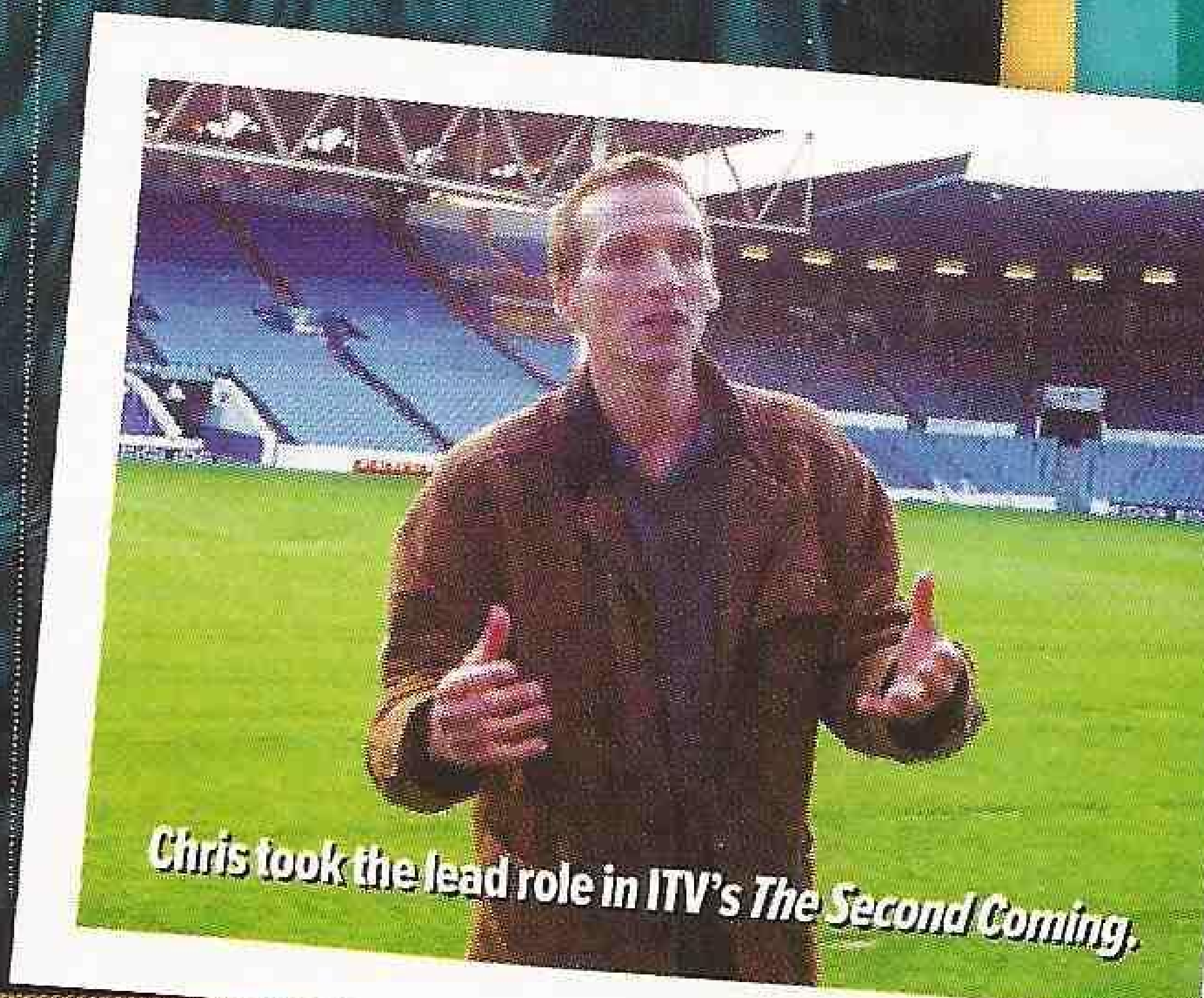
After graduating from London's Central School of Speech and Drama (where Peter Davison had trained a decade earlier), Eccleston made his professional début in *A Streetcar Named Desire* at the Bristol Old Vic. After small roles in *Blood Rights* and *Casualty*, his first major television credit was a 1991 episode of *Inspector Morse*, and in the same year he starred in the film *Let Him Have It* as Derek Bentley, the teenager executed in 1953 in a notorious miscarriage of justice. The role offered early evidence that here was an actor with an appetite for intense, conflicted characters and socially committed working-class drama: later noted for his collaborations with dramatists like Jim Cartwright, Paul Abbott and in particular Jimmy McGovern, Eccleston once told a journalist that he had no interest in "pissing about doing Noël Coward."

1996's *Our Friends in the North*.

Eccleston's regular role as DCI Bilborough in McGovern's crime series *Cracker* brought him mainstream exposure, and there followed a string of roles in films like *Shallow Grave*, *Jude*, *Elizabeth*, *Gone in Sixty Seconds* and *28 Days Later*, while on television he appeared in *Our Friends in the North*, *Hearts and Minds*, *Hillsborough*, *Linda Green*, *Clocking Off* and Andrew Davies' modern-day *Othello*, before winning the lead in 2003's *The Second Coming*, from the pen of another Davies...

It was Eccleston's admiration of Russell T Davies, author of *The Second Coming*, which convinced him to accept the role of the Ninth Doctor. It turned out to be a marriage made in heaven: by turns earnest, jolly and angst-ridden, Eccleston's performance lent momentum not only to the role but also to the project as a whole.

Since leaving *Doctor Who* Eccleston has remained busy on both sides of the Atlantic, with credits including *Heroes*, *Perfect Parents*, *The Dark is Rising* and *G.I. Joe: The Rise of Cobra*. He has put his shoulder behind many charitable and humanitarian causes, notably travelling to Indonesia at the invitation of the British Red Cross to report on the aftermath of the 2004 tsunami. In 2007, Salford's Pendleton College named its new 260-seat auditorium the Eccleston Theatre in honour of a man who was now one of the town's most famous sons. Christopher Eccleston: he doesn't do Noël Coward!


Chris took the lead role in ITV's *The Second Coming*.

Notable FIRSTS

The Ninth Doctor's era sees the *Doctor Who* débuts of a whole slew of technological and cultural innovations that were barely dreamed of in the olden days: *Rose* can lay claim to the first appearances in *Doctor Who* of the internet, email and even mobile phones. And before you say it, yes, there are some super-duper voice-activated walkie-talkie phones in *Battlefield*, but that story was set in the (then) future and, although early mobiles were around by 1989, the ones in *Battlefield* are as sci-fi as the £5 coin. The first time we catch sight of a real-world mobile in *Doctor Who* is 35 minutes into *Rose*, when the title character answers a call from her mother.

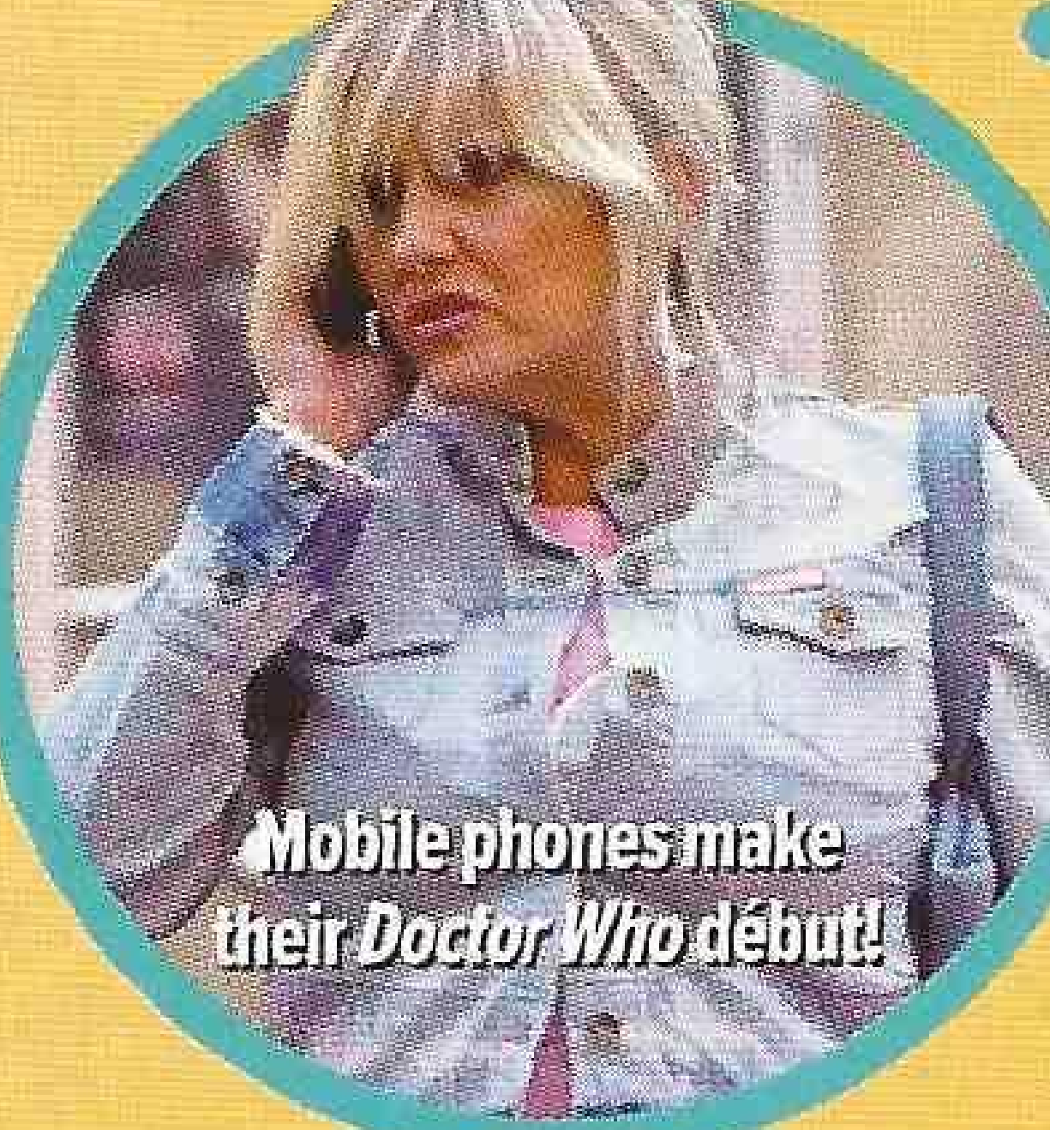
Trinity Wells: the only character to appear in *Doctor Who*, *Torchwood* and *The Sarah Jane Adventures*!

- As well as resurrecting two classic foes in the Autons and the Daleks (and making history with the first Dalek ever to enter the TARDIS – the Sontarans and Cybermen managed it in earlier years, but never the Daleks), the Ninth Doctor's era introduces a parade of semi-regular fixtures, including Cassandra, the Face of Boe, the Slitheen, Harriet Jones, and TV news anchor Trinity Wells, whose later appearances in *Torchwood* and *The Sarah Jane Adventures* make her the only character so far to have featured in all three series.

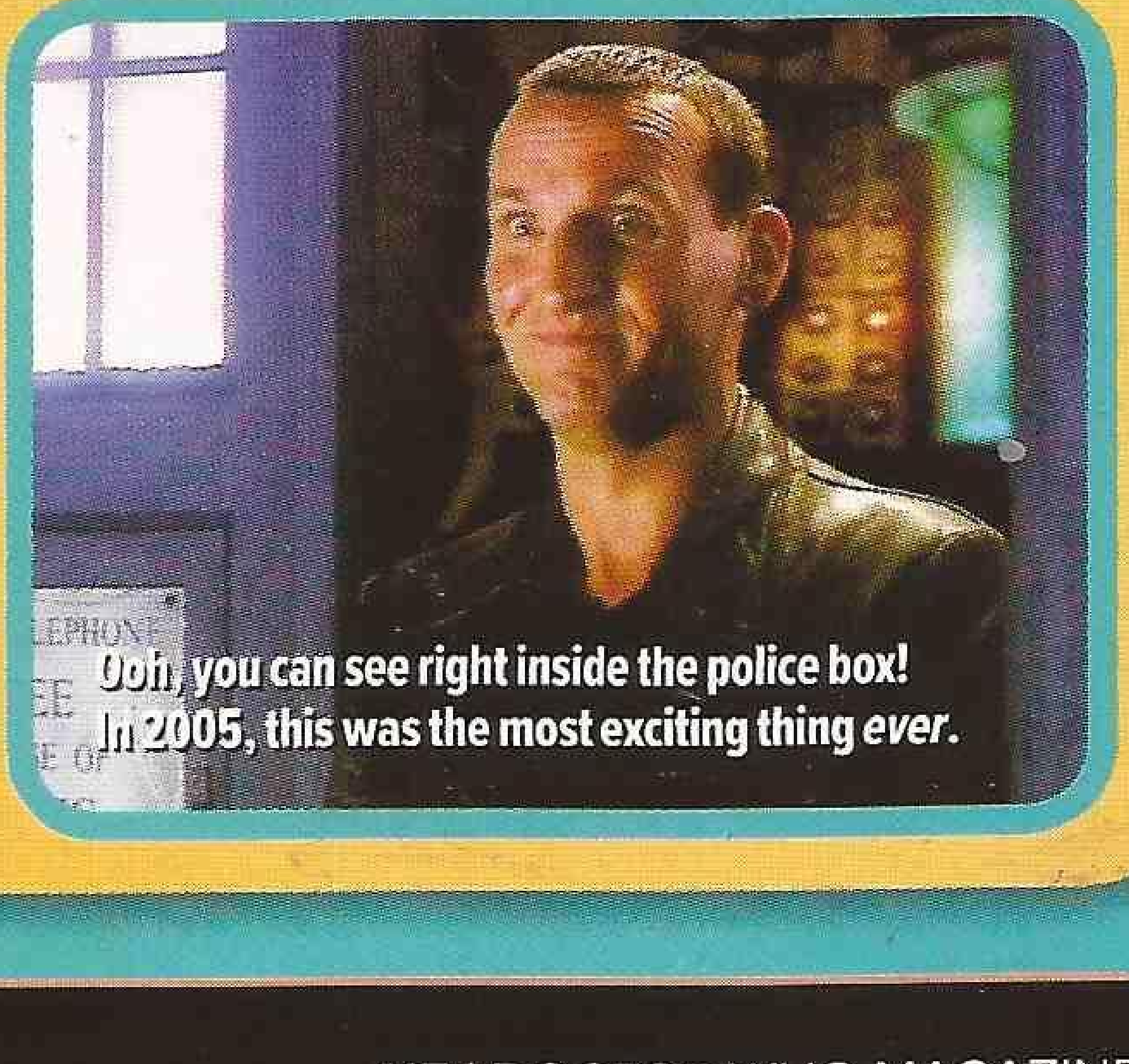
- If we're going to include Mickey Smith as a companion – and yes, we are – then the Ninth Doctor becomes the first incarnation to be accompanied on screen by an ethnic minority companion of any kind. Martha Jones follows a couple of years later, but good old **DWM** pipped them both to the post by a good 25 years: way back in 1980, the Fourth Doctor was joined by black companion Sharon in the pages of the **Doctor Who Weekly** comic strip.

- Setting aside the Eighth Doctor, whose era consists of a single adventure and thus seems hardly fair to hold up for comparison, the Ninth Doctor's era is the first season of *Doctor Who* since the very beginning to employ a pool of all-new scriptwriters. During the wilderness years each of them had been involved in spin-off projects (Steven Moffat wrote the 1999 *Comic Relief* skit *The Curse of Fatal Death*, and Russell T Davies, Mark Gatiss and Paul Cornell had contributed to the *New Adventures* novels while Gatiss, Cornell and Robert Shearman also penned audio dramas for Big Finish), but for all five of them this was the first time on 'proper' *Doctor Who*. (The Ninth Doctor's era also has a full complement of directors who are new to the show, but this isn't a first: back in 1980-81, Tom Baker's final season also saw a clean sweep of new directing talent.)

- Again overlooking the Eighth Doctor for obvious reasons, the Ninth is the only incarnation who stays with us for any length of time without ever being seen to set foot on an alien planet. There are space stations galore, and Earth past, present and future, but the Ninth Doctor's only documented planetfalls are the stuff of hearsay when, in *Boom Town* and *Bad Wolf*, we learn of unseen trips to Woman Wept and Raxacoricofallapatorius. Come to think of it, that's another first: planets with *really* silly names.

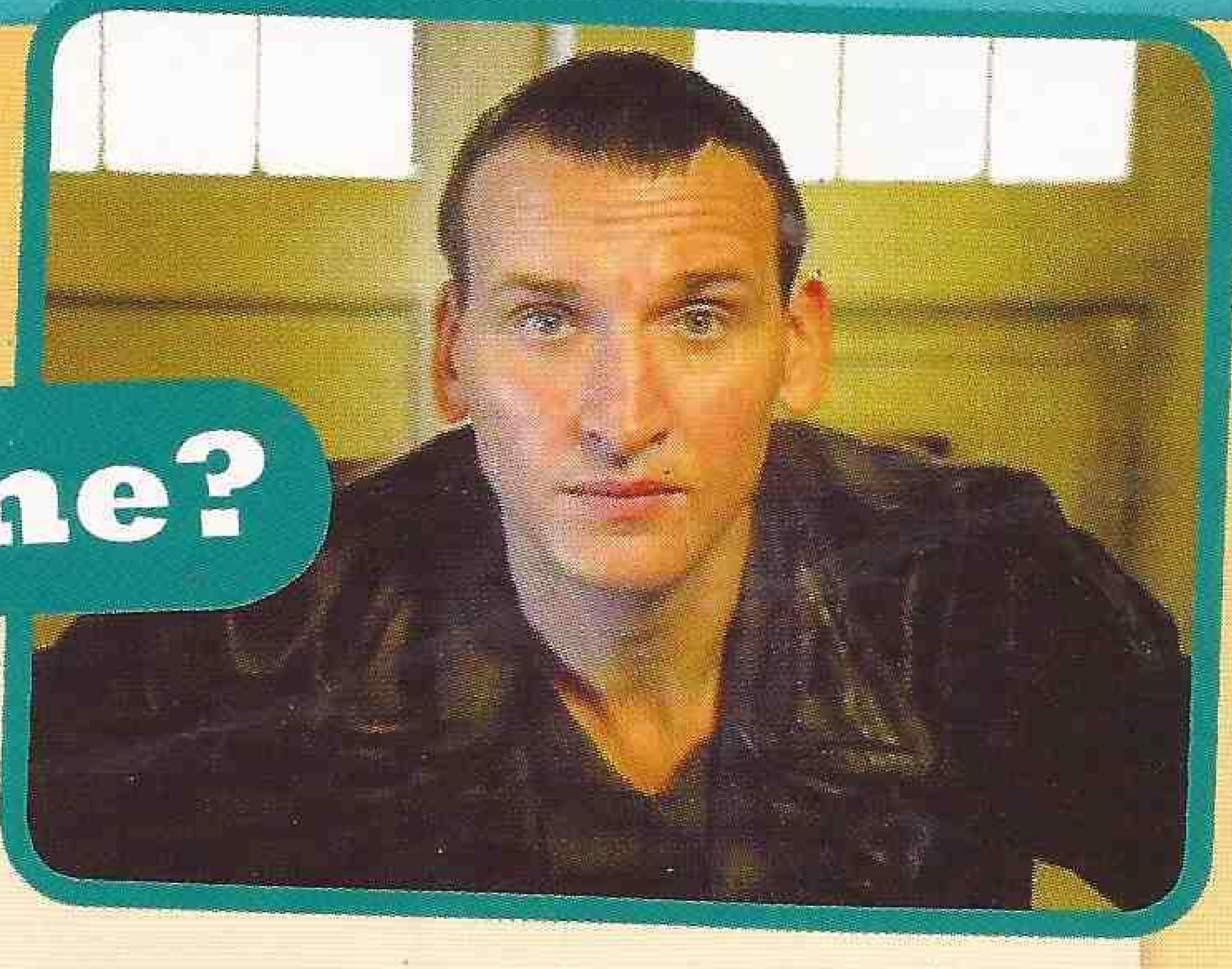

Mobile phones make their *Doctor Who* début!

- Many previous *Doctor Who* stories, including the very first, feature camera shots allowing us to see through the interior TARDIS doors and into the alien landscape outside... but *Rose* is the first episode to show the opposite view of the TARDIS control room through the exterior doors of the police box. In some episodes this is achieved with green-screen wizardry, but on other occasions it's simply a cleverly lit photographic backdrop positioned behind the police box doors. Funnily enough, something similar was attempted in the unscreened pilot version of *An Unearthly Child* way back in 1963, but in the transmitted version, and in every episode thereafter, the series had restricted itself to simple black drapes inside the police box – with varying degrees of success...

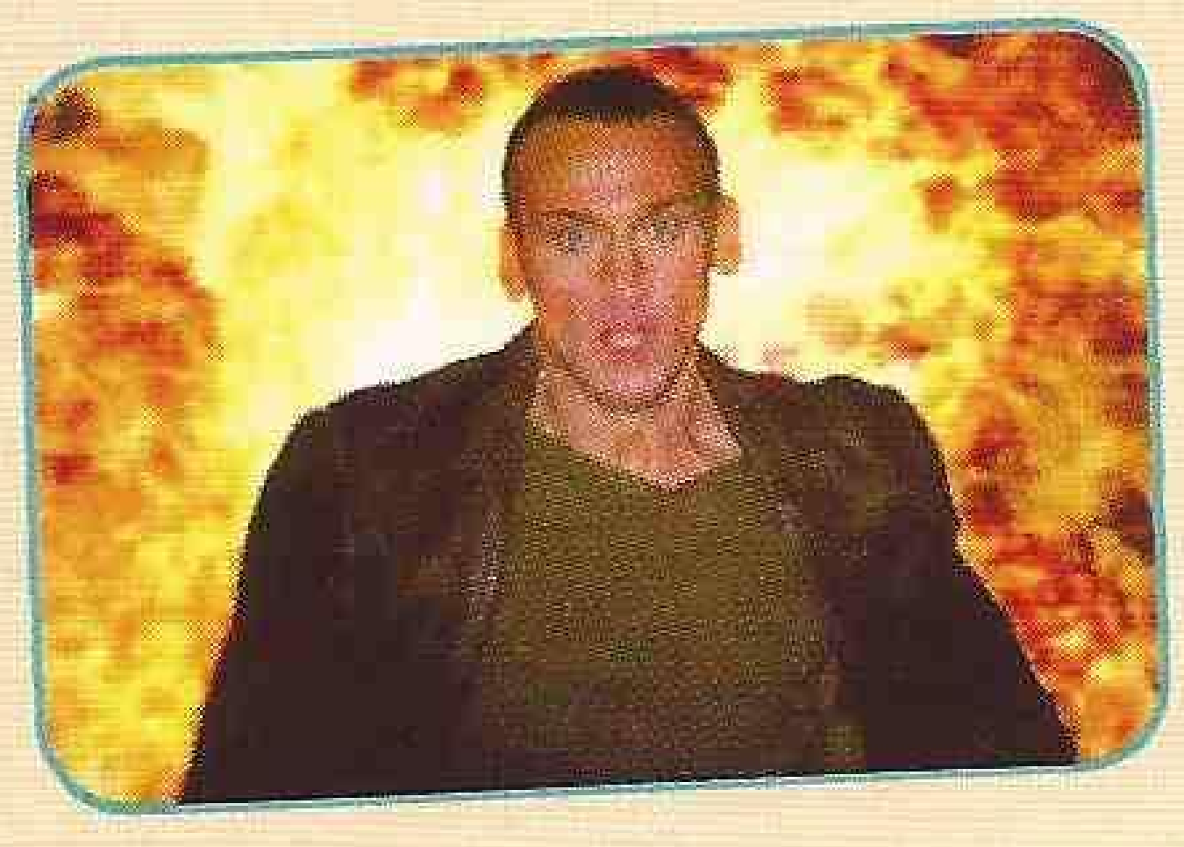

Ooh, you can see right inside the police box! In 2005, this was the most exciting thing *ever*.

The Watcher's Guide to...

The NINTH DOCTOR



D'you wanna come with me?



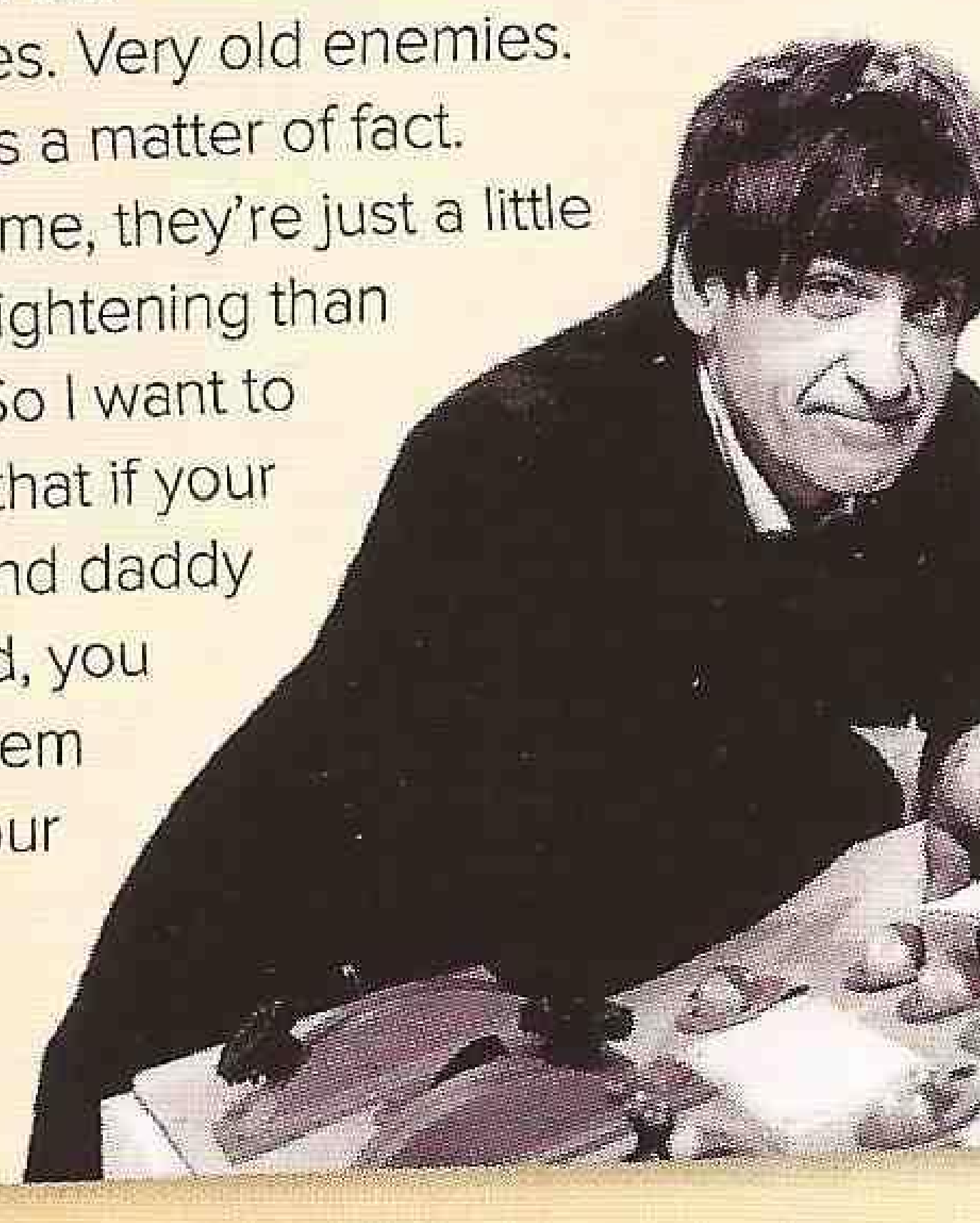
Our first proper glimpse of the Ninth Doctor came in the form of a rather snazzy BBC trailer which cranked up our anticipation as Christopher Eccleston promised us "the trip of a lifetime" while fleeing a gigantic fireball. Similar trailers have followed for the Tenth Doctor's adventures, flagging up each season in style. But as is so often the way with *Doctor Who*, these specially shot trailers are honouring a long tradition. Let's look back at some of their predecessors...

- In 1987 Sylvester McCoy's début season was trailed by a clipfest which was teasingly devoid of the new Doctor himself and instead concentrated on forthcoming guest stars like Kate O'Mara, Ken Dodd, Richard Briers and Stubby Kaye. It opened with an exclusive shot of Goronwy from *Delta and the Bannermen* understandably observing, "I've seen strange lights in the sky, of course, but nothing quite like this!" At around the same time, a *Radio Times* trailer for the BBC's new season included a specially shot clip of the Doctor and Mel outside the TARDIS, declaring that it's time they took a holiday.

SATURDAY
SATURDAY
SATURDAY
SATURDAY
SATURDAY
SATURDAY
SATURDAY
DOCTOR WHO
POLICE TELEPHONE
DO NOT DISTURB UNTIL SEPTEMBER 1
OFFICER & CARS

- In 1979 Tom Baker's penultimate season was heralded by a singularly odd trailer in which the Doctor was summoned from the TARDIS by a disembodied voice which obligingly informed him that he would soon encounter the Daleks – but then, having observed that "forewarned is forearmed," the capricious and unidentified superbeing proceeded to wipe the Doctor's memory of the conversation, thus rendering the whole exercise rather pointless.

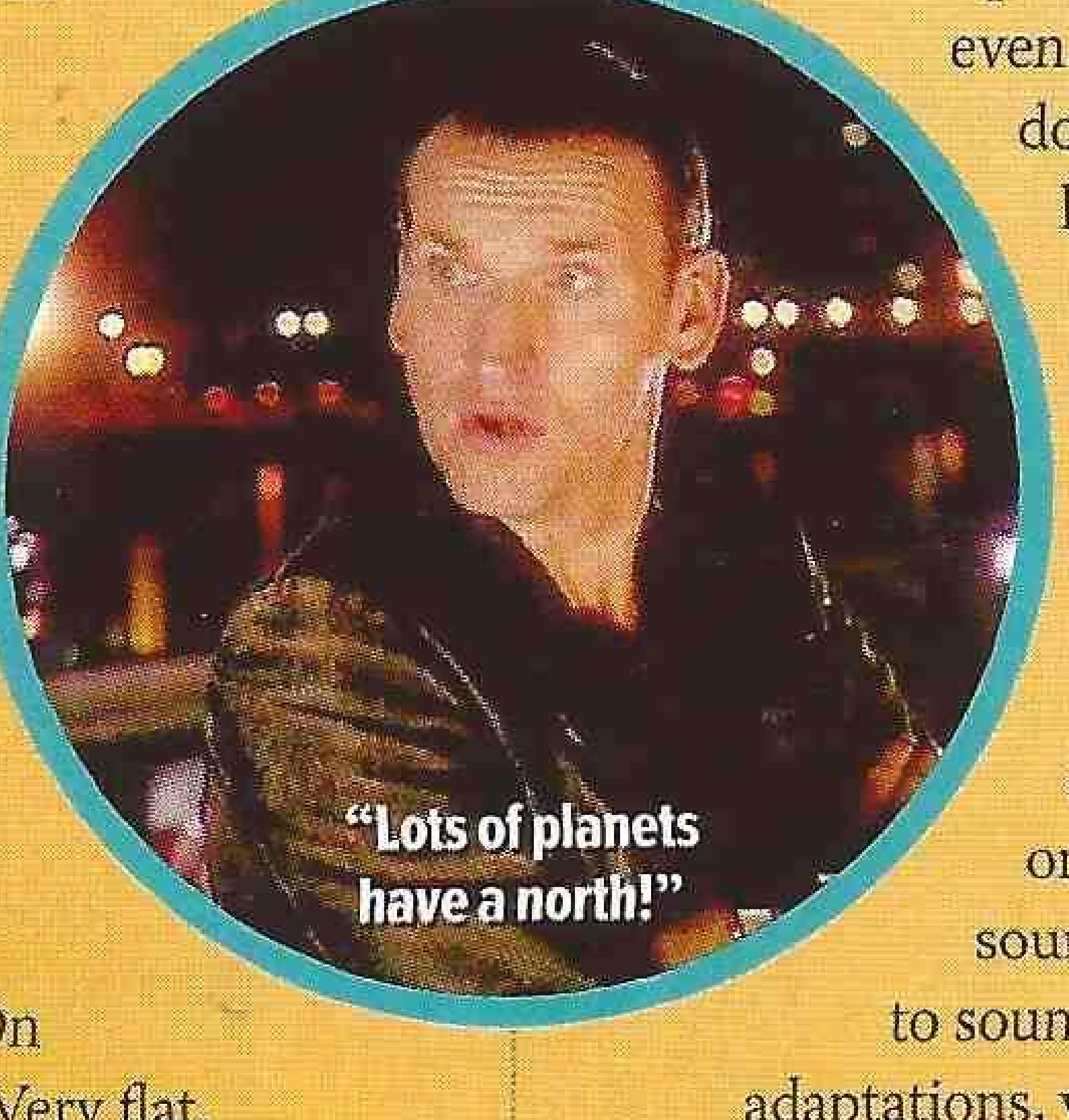
- In earlier years there were special trailers for individual stories like *The Web Planet* (a fly-on-the-wall shot, if you will, of a Zarbi wandering into the studio), *The Ice Warriors* (protagonists Clent and Penley introducing themselves to camera), *The Ambassadors of Death* (the Doctor relating the mystery of the Probe 7 astronauts), and, perhaps best of all, *The Web of Fear*, which was trailed by a clip of the Second Doctor in a London Underground tunnel, directly addressing the young viewers at home: "When we start out on our next adventure, Jamie and Victoria and I, we meet some old friends. Yes, we also meet some old enemies. Very old enemies. The Yeti, as a matter of fact. Only this time, they're just a little bit more frightening than last time. So I want to warn you that if your mummy and daddy are scared, you just get them to hold your hand, mmm?" Genius!



Cliché-Busting: The 'Northern' Doctor?

"Lots of planets have a north," retorts the Ninth Doctor when Rose demands to know how an alien comes to have a Mancunian accent. And of course he's right, both geographically and philosophically. Once we've jumped the initial hurdle of accepting that an alien can speak English, why should we assume he's any more likely to have a posh accent than a northern accent, or a cockney accent, or a Japanese accent?

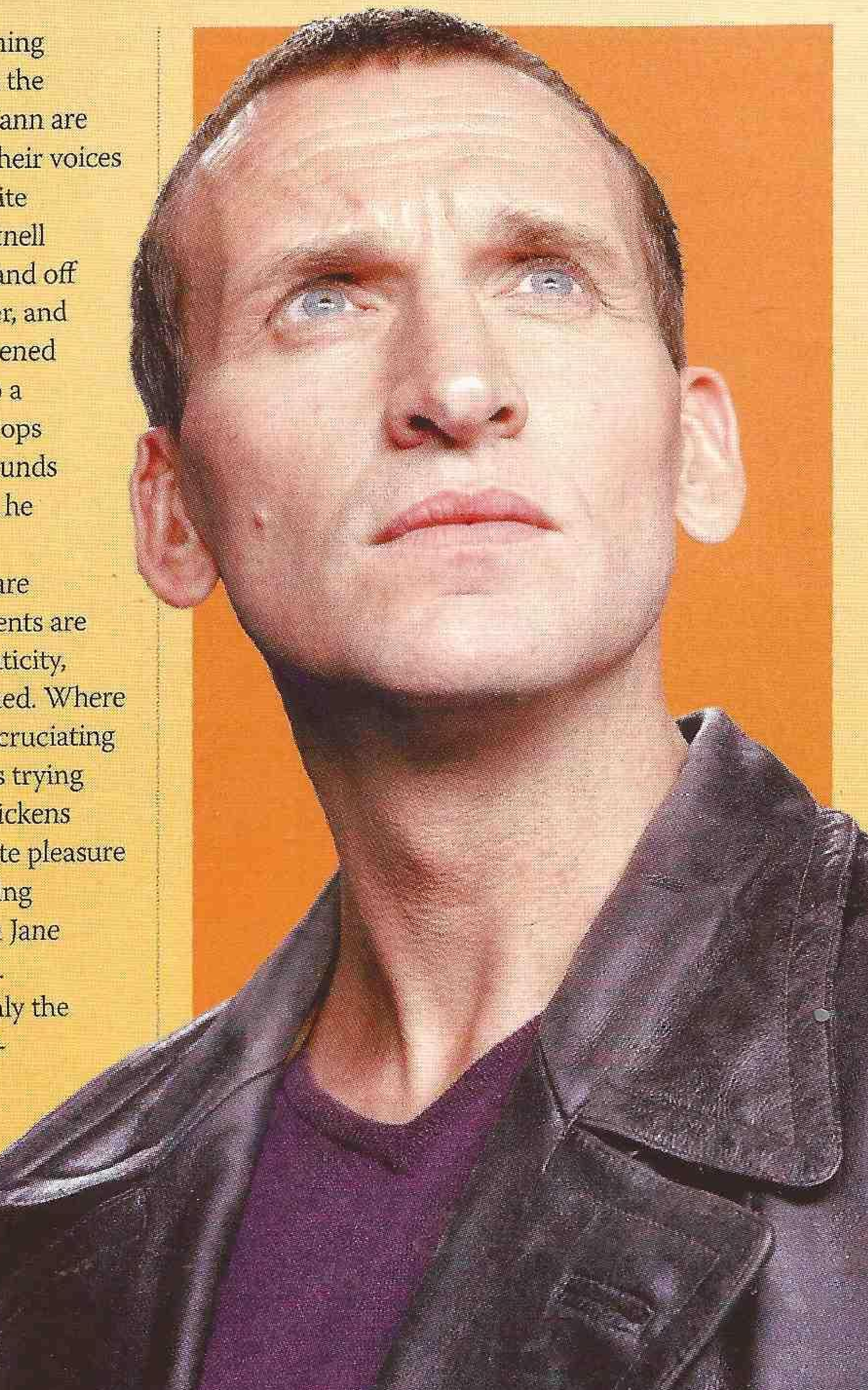
What's interesting is that Christopher Eccleston's Salford twang marks a turning-point for *Doctor Who*. Irrespective of the actor's own feelings on the subject, it's unlikely that many casting directors would consider him an obvious choice to play Noël Coward's upper-crust characters ("On a clear day you can see Stockport... Very flat, these vowels..."). No, the fact that Eccleston built his reputation as a proudly northern actor reflects a major sea-change over the decades that *Doctor Who* has been on the air. There was a time, not so long ago, when English actors were generally expected to default to a so-called RP ('Received Pronunciation') accent, and to use regional dialects only when roles required them. Like a generation of Eliza Doolittles, many provincial actors spent agonising years at drama school erasing their native accents and learning to talk proper, because that was regarded as the done thing. Both Tom Baker and Paul McGann are working-class Liverpool boys who trained their voices into submission (McGann's Scouse lilt is quite detectable, Baker's far less so). William Hartnell switched his native London accent on and off as required throughout his career, and even Sylvester McCoy dampened down his Argyll brogue to a large degree; he often drops oddly English vowel sounds into the hybrid accent he uses in *Doctor Who*.



"Lots of planets have a north!"

These days things are different: regional accents are prized for their authenticity, and the tables have turned. Where once we'd wince at the excruciating sound of well-spoken actors trying to sound cockney in Charles Dickens adaptations, we now have the opposite pleasure of listening to aitch-dropping, glottal-stopping Londoners failing dismally to sound posh in Jane Austen adaptations. But hey, that's progress.

So while Christopher Eccleston is certainly the first Doctor to speak with an undiluted, out-and-proud regional accent, let's not forget that he's by no means the first to hail from the provinces. Lots of Doctors have a north...

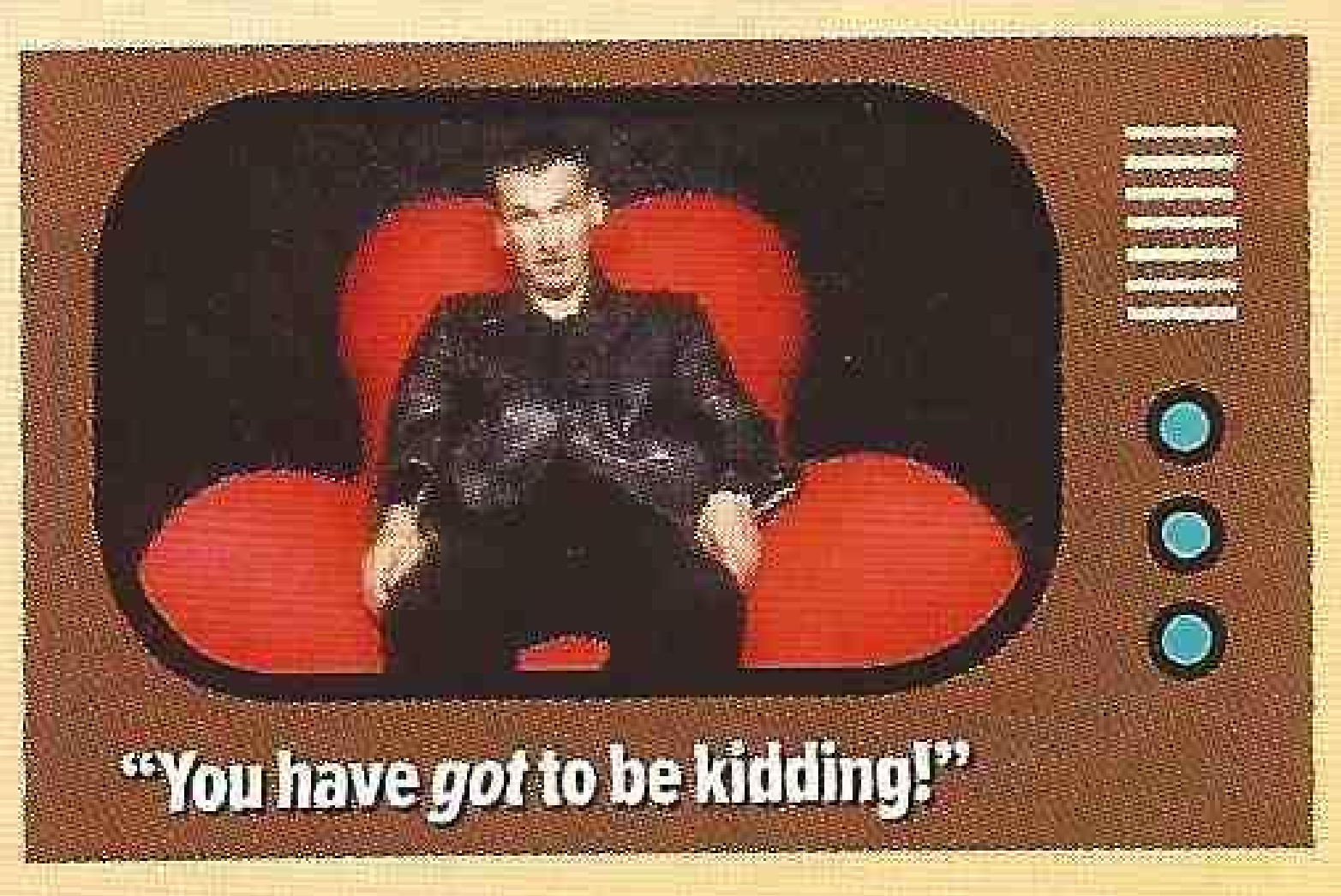


Reality TV

Matt Baker in *Aliens of London*.

It's an old *Doctor Who* custom to add a dash of verisimilitude to present-day stories with mocked-up news bulletins (occasionally presented by real-life newsreaders, like Kenneth Kendall in *The War Machines* and Alex MacIntosh in *Day of the Daleks*), but it's not until the appearance of the recognisable BBC News 24 channel graphics in *Rose*, and later a bespoke extract from a specially shot 'episode' of *Blue Peter* featuring presenter Matt Baker in *Aliens of London*, that we get the show's first instances of genuine television programmes making custom-built cameo appearances as themselves.

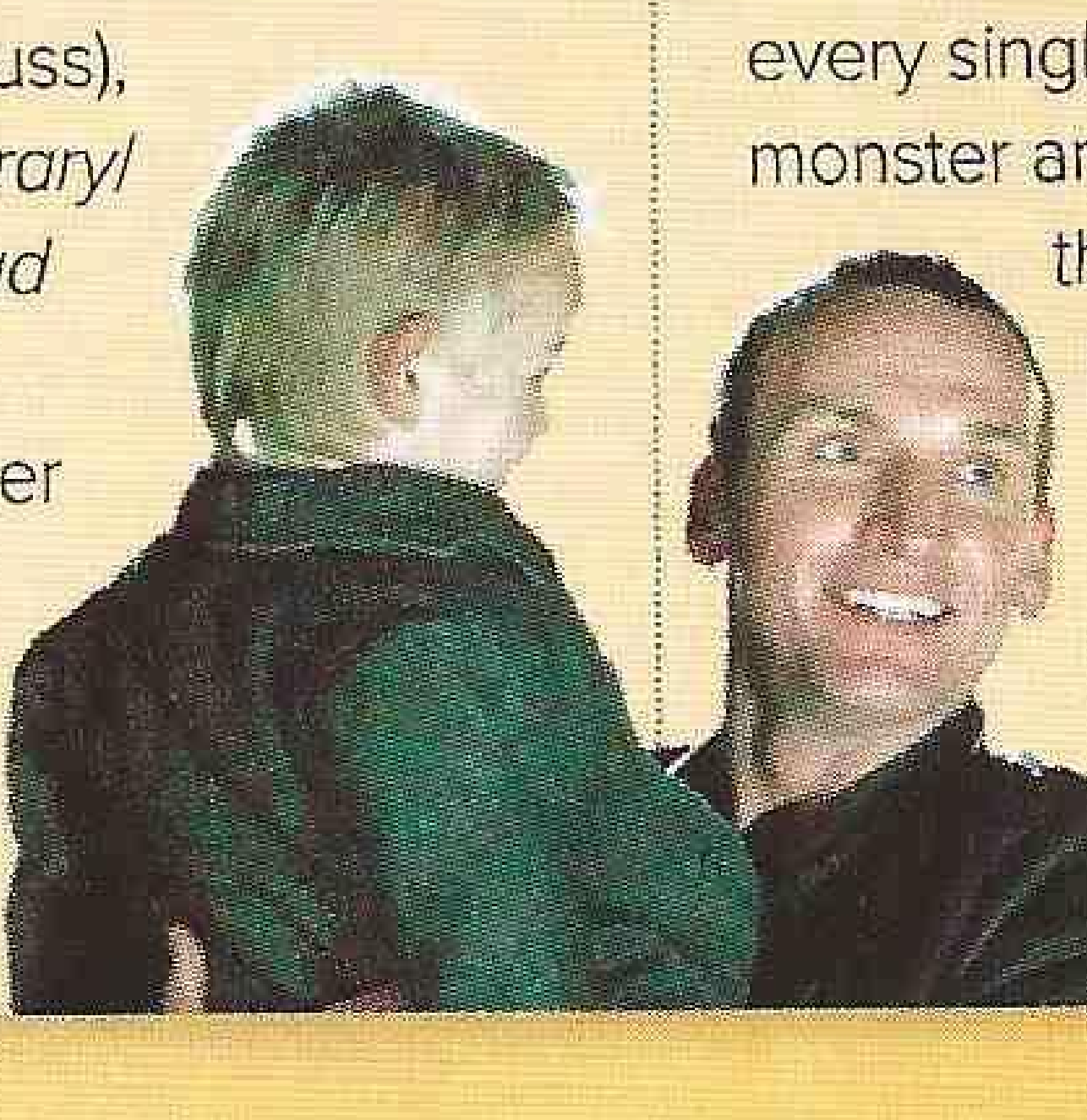
In *Bad Wolf* the bar is raised higher with futuristic renditions of *Big Brother*, *The Weakest Link* and *What Not to Wear*, all fronted by robotic avatars of their real-life presenters. During the Tenth Doctor's era the floodgates are well and truly opened with appearances by everyone from Trisha Goddard and Derek Acorah to Paul O'Grady and the cast of *EastEnders*. Incidentally, here's a thing that went over the heads of many viewers unschooled in the nuances of reality television: the Doctor's heroic declaration of "Rose, I'm coming to get you!" in *Bad Wolf* is a deliberate lift from *Big Brother*. It's what Channel 4's real-life Davinadroid traditionally says when each housemate is evicted.



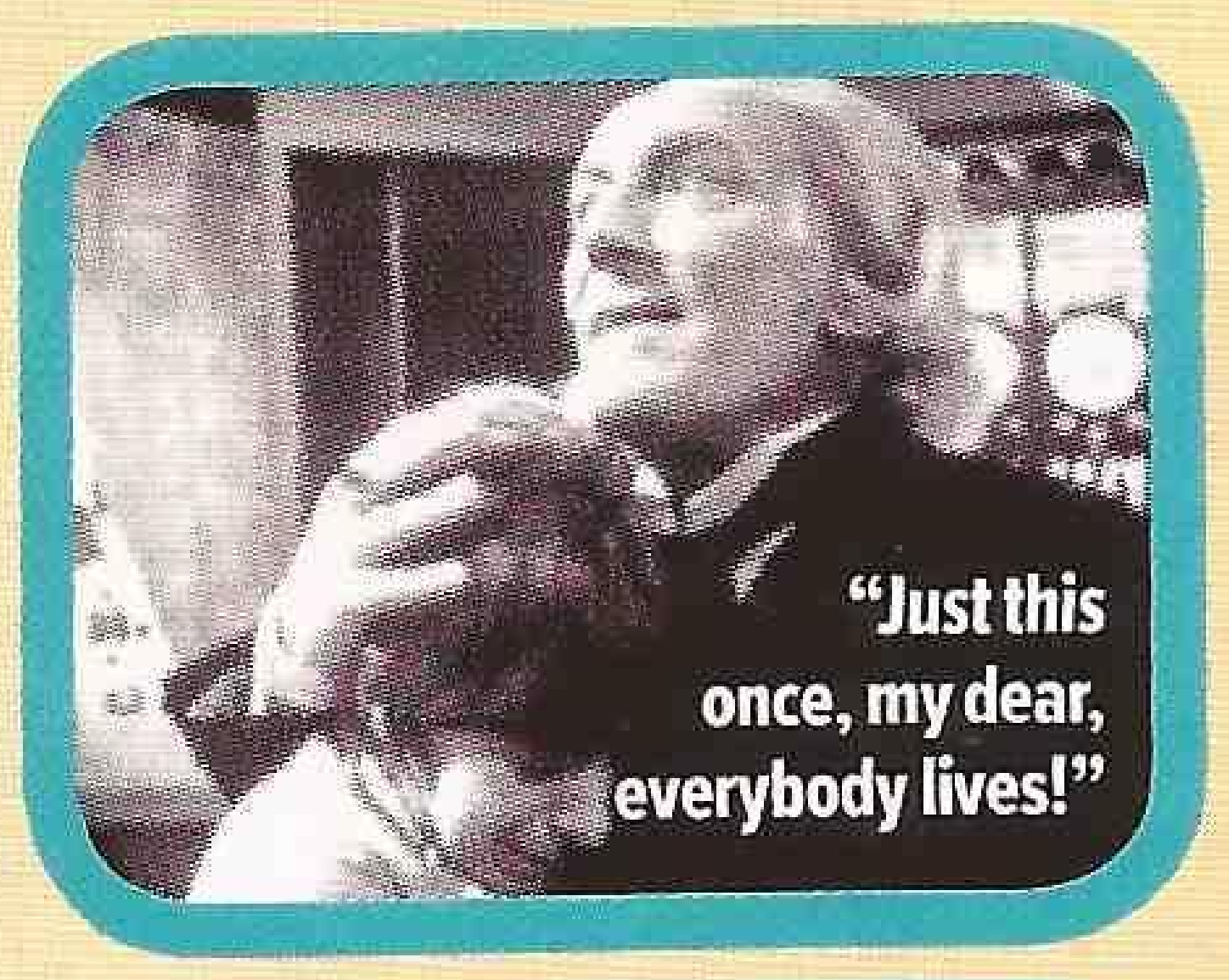
"You have *got* to be kidding!"

Everybody Lives!

"Just this once, everybody lives!" cries the Ninth Doctor to the triumphant strains of Murray Gold in full spate as, with a well-directed blast of nanogenes, he converts *The Empty Child/The Doctor Dances* into that unusual beast, a *Doctor Who* story in which nobody dies (well, nobody on screen anyway – we probably have to assume that the Blitz sequence in the first episode claims a few off-screen souls). So just how rare is the phenomenon of the *Doctor Who* story in which everybody lives? There's a smattering of other undisputable examples, namely *Inside the Spaceship*, *The Savages*, *The Mind Robber*, *Terminus* and *Fear Her* – and naturally there's also a handful of trickier propositions, so hold onto your hats and prepare to enter into a heated debate about *The Celestial Toymaker* (are the Toymaker's playthings 'alive'? Do they 'die'?), *Fury from the Deep* (it's unclear whether the Weed Creature is destroyed or merely scared off by Victoria's gigantic decibels), *The Three Doctors* (a couple of UNIT soldiers get kaboomed by the Gellguards, but again it's unclear whether it's fatal), *Castrovalva* (the security guards zapped by the Master's TARDIS in the opening moments – dead, or simply stunned?), *Four to Doomsday* (are Enlightenment and Persuasion alive to begin with, and if so, does ripping out their circuit-boards and hurling them into space count as killing them?), *Kinda* ("Idiot, of course I'm not dead!" – discuss), *Silence in the Library/Forest of the Dead* (can the 'saved' River Song and her pals really be considered to be alive?), and of course *Turn Left* (in which, depending on your point of view, either nobody dies or else millions do – but either way, Donna's beetle seems to snuff it at the end). And just for the sake of balance, the only story in which every single supporting character, monster and all, unequivocally kicks the bucket is *Horror of Fang Rock* – unless of course you want to count the fact that everyone in *The Keeper of Traken* bites the dust in the following story...



"Just this once, Chatterton, everybody lives!"



"Just this once, my dear, everybody lives!"

"Jamie! Zoe! Just this once, everybody lives!"

"Goodbye Nyssa. Oh, and everybody lives!"

Adventures of the NINTH DOCTOR

- **Rose** (1 episode)
- **The End of the World** (1 episode)
- **The Unquiet Dead** (1 episode)
- **Aliens of London/World War Three** (2 episodes)
- **Dalek** (1 episode)
- **The Long Game** (1 episode)
- **Father's Day** (1 episode)
- **The Empty Child/The Doctor Dances** (2 episodes)
- **Boom Town** (1 episode)
- **Bad Wolf/The Parting of the Ways** (2 episodes)

Companions of the Ninth Doctor

- **Rose Tyler** (*Rose – Doomsday, Partners in Crime, The Poison Sky, Midnight – Journey's End*)

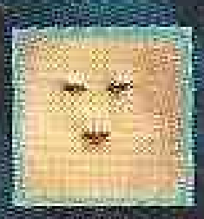
- **Mickey Smith** (*Rose, Aliens of London/World War Three, Father's Day, Boom Town – New Earth, School Reunion – The Age of Steel, Army of Ghosts/Doomsday, Journey's End*)

- **Jackie Tyler** (*Rose – The End of the World, Aliens of London/World War Three, Father's Day, The Parting of the Ways – New Earth, Rise of the Cybermen/The Age of Steel, Love & Monsters, Army of Ghosts/Doomsday, Journey's End*)

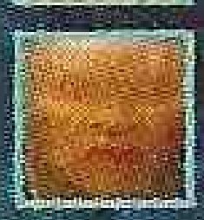
- **Adam Mitchell** (*Dalek – The Long Game*)

- **Captain Jack Harkness** (*The Empty Child – The Parting of the Ways, Utopia/The Sound of Drums/Last of the Time Lords, The Stolen Earth/Journey's End*)

Other recurring characters



- **Lady Cassandra O'Brien** (*The End of the World*)



- **The Face of Boe** (*The End of the World* and *The Long Game*)

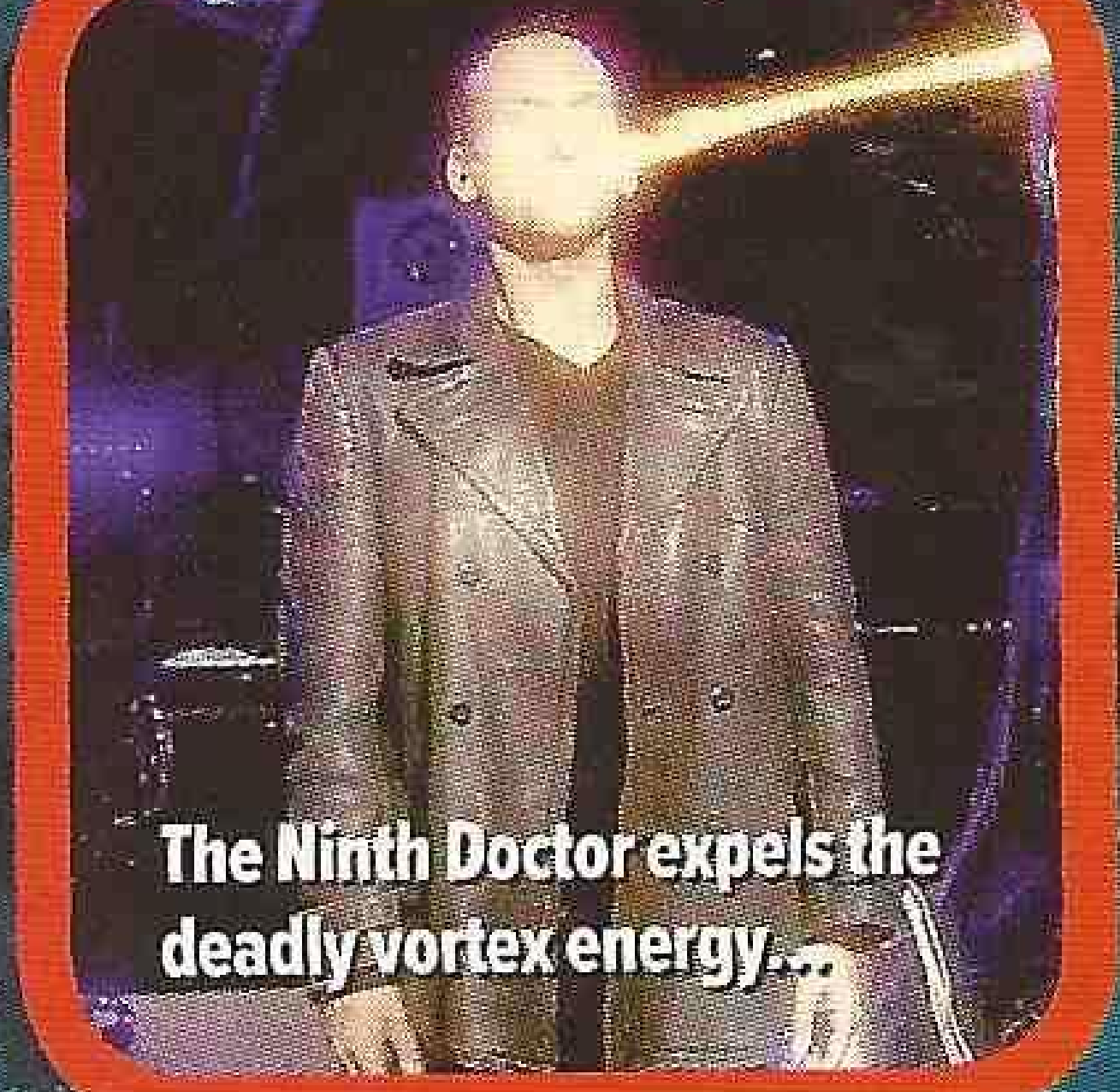
- **Harriet Jones** (*Aliens of London/World War Three*)

- **Blon Fel Fotch Pasameer-Day Slitheen** (*Aliens of London/World War Three* and *Boom Town*)

- **Trinity Wells** (*Aliens of London/World War Three*)

- **Pete Tyler** (*Father's Day*)

Regeneration No.9



The Ninth Doctor expels the deadly vortex energy...

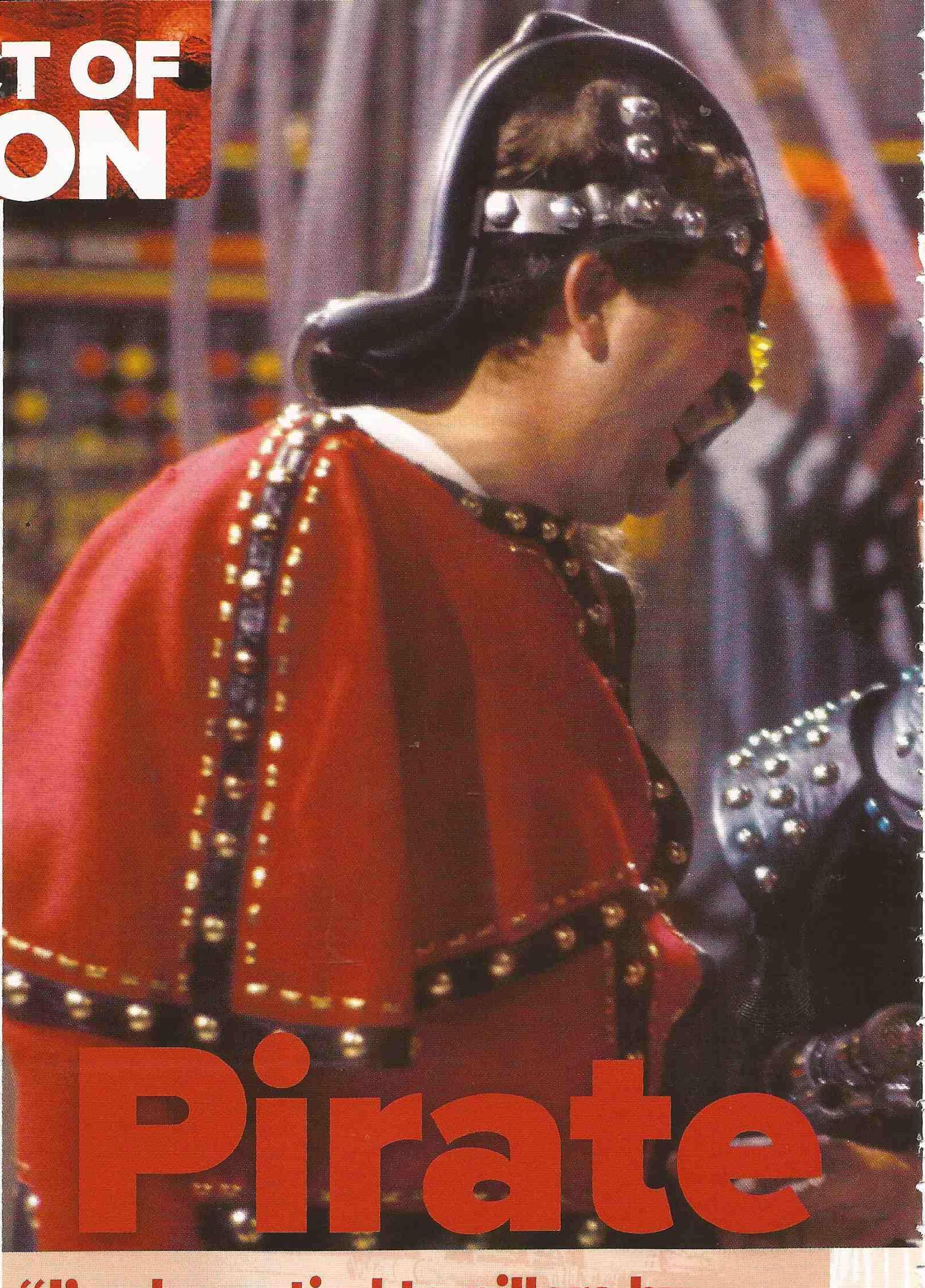
"Every cell in my body's dying..." (*The Parting of the Ways*)

Like his Fifth incarnation before him, the Ninth Doctor sacrificed his life to save his companion. With the galaxy under threat from a colossal Dalek force, Rose Tyler rejected the Doctor's attempt to send her home and disobeyed his warning about the dangers of looking into the heart of the TARDIS. Returning to the fray in the nick of time, Rose was able to vanquish the Dalek fleet by channelling the awesome power of the time vortex. But in the process she had absorbed the vortex's deadly energy, and it was only by drawing it from her with a kiss that the Ninth Doctor was able to save her life – at the cost of his own. And so, in a blaze of brilliant light, the Tenth Doctor arrived on the scene...

THE FACT OF FICTION

The Pirate

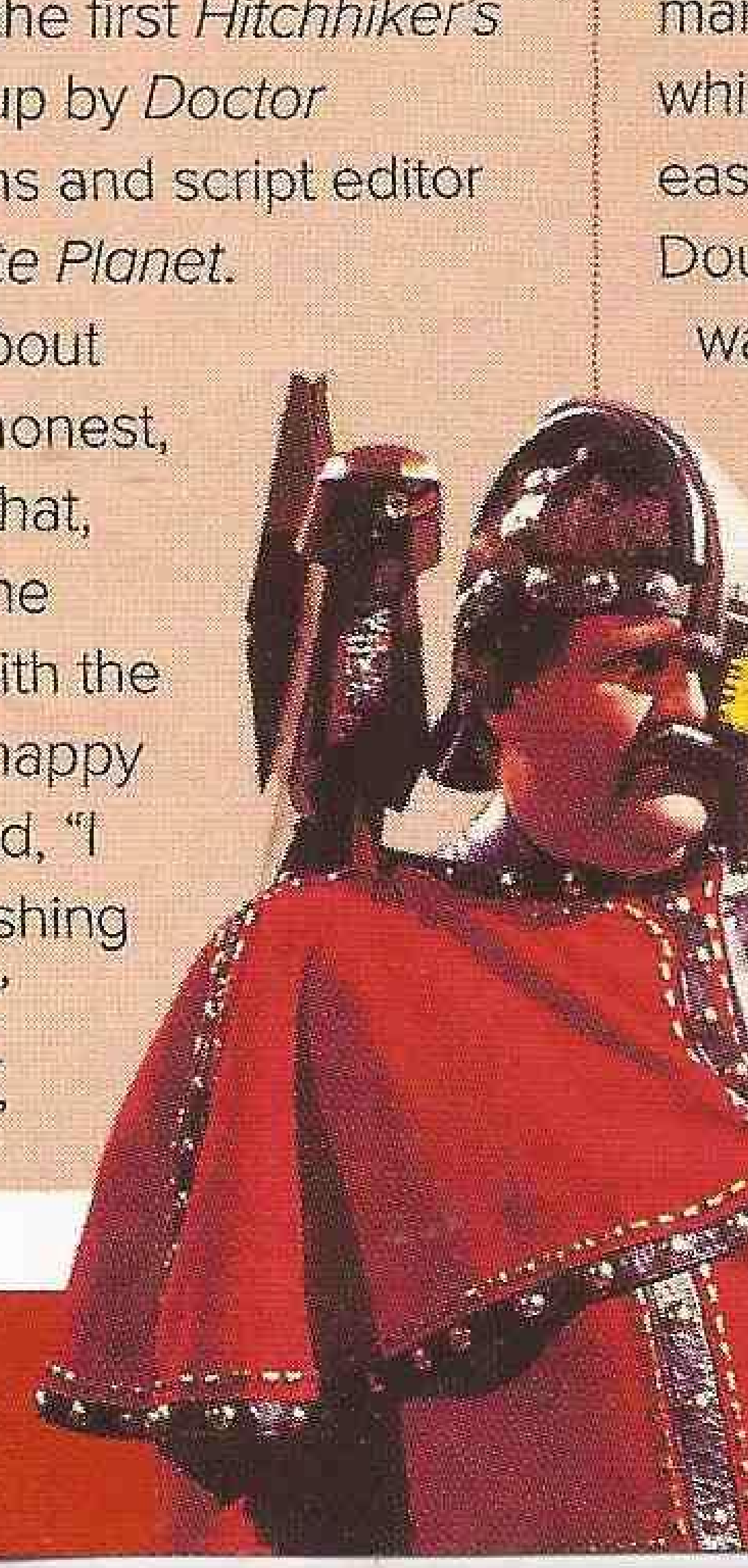
Moons of madness! **David Bailey** watches for the omens, and declares a new golden age of prosperity for all...



"I've been tied to pillars by better men than you, Captain!"

DOUGLAS ADAMS PROBABLY remains the most famous writer ever to script a *Doctor Who* story. Known to the wider world as the person who brought us *The Hitchhiker's Guide to the Galaxy*, many of those who have read the books, heard the radio serials or seen the TV show or movie probably don't know that at the time he was commissioned for the first *Hitchhiker's* radio scripts, he was snatched up by *Doctor Who*'s producer Graham Williams and script editor Anthony Read to write *The Pirate Planet*.

Now, if you know anything about Douglas Adams – and let's be honest, you probably do – you'll know that, as imaginative and talented as he was, he sometimes struggled with the work of being a writer. He was happy to admit this: as he famously said, "I love deadlines. I love the whooshing sound they make as they fly by." In the dog days of summer 1977, Adams found himself unexpectedly in the situation where he had to deliver both four episodes of *Doctor Who* and five scripts for *Hitchhiker's*, the pilot script of the radio series having already been completed (he had previously sent this *Hitchhiker's* script to the former *Doctor Who* script editor Robert Holmes, and it was this that first brought him to the production team's attention). To his credit, he managed to finish both in a timely manner – but while in *Hitchhiker's*, a radio production, it was easier to be able to realise the wild, huge ideas that Douglas wrote, the *Doctor Who* production team was presented with something of a headache.



Adams' scripts for *The Pirate Planet* were too long, they were too complicated, and they asked for things that were way beyond the series' modest budget. In large part, this *Fact of Fiction* details how these challenges were overcome. Here, we follow the story of the cuts, edits and changes that ensured the story could finally make it to the screen.

PART ONE

BROADCAST: 30 SEPTEMBER 1978

On Zanak, the Pirate Captain (Bruce Purchase) rages at Mr Fibuli (Andrew Robertson), who offers a report of their latest mining operations. Mr Fibuli suggests a new sector to mine in, and the Captain orders mining to commence. The Captain tells his citizens to watch for a 'new golden age of prosperity', his voice ringing out across the city streets below his mountainside base.

● This story's working title was *The Pirates*, a clear indication of the focus producer Graham Williams wanted for this adventure. He had been keen to do a 'space pirates' story for some time, finally welding this idea with the early proposals from writer Douglas Adams to create the story seen here.

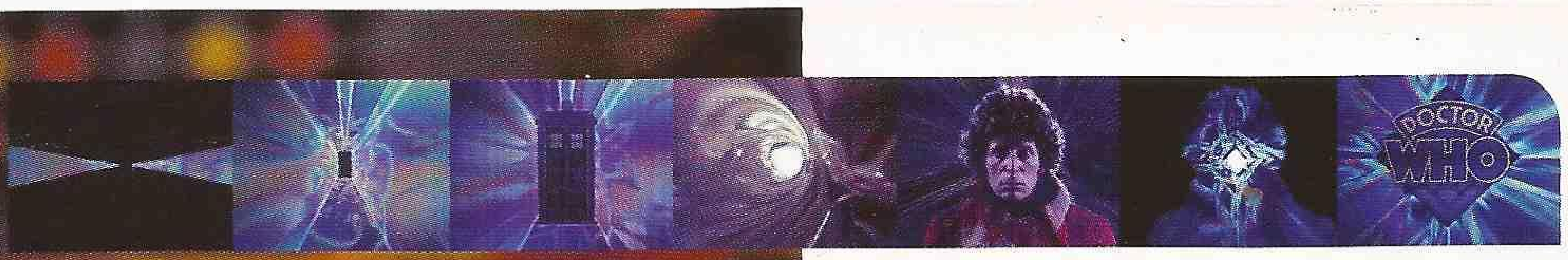
In a darkened room, a group of Mentiads use their psychic powers to observe the crowds listening to the Captain. They focus in on a single man, Pralix (David Sibley), as their leader announces that they "have found another..."

● In the rehearsal scripts, the Mentiads were described as wearing dark, sombre robes (not the dashing peachy drag they sport in the finished story); their eyes were supposed to glow when they used their mental powers. (A cut scene included on the DVD of this story shows that the production team at least tried to create this effect: discs of reflective material were placed over the Mentiad actors' eyes. It seems from this that the team gave it up as a bad job before the finished effect could make it into the programme.) The Mentiads' psychic probing of Pralix was to be accompanied by a visual effect – something like an x-ray image – suggesting they were scanning his brain.

Aboard the TARDIS, while the Doctor (Tom Baker) safely stashes away the first segment of the Key to Time, Romana (Mary Tamm) passes the time by flicking through the ship's technical manual.

● Still refusing to call it a TARDIS, Romana is a bit sniffy about the Doctor's "Type 40 capsule." She says that she didn't even study this particular time craft during her time on Gallifrey: "Veteran and vintage vehicles was an optional extra, I preferred something more interesting... The lifecycle of the Gallifreyan flutterwing."

● A lot of dialogue was cut from this first TARDIS scene. When the Doctor comments, "How time flies!", Romana archly states that this delusion has been identified as "Mandrian Syndrome", as described by Professor Halcron in his studies of hyper-psychological atavisms, and that it's common among the middle-aged. This then sends the Doctor into a bit of a spin, later cornering K9 to ask him if he thinks he's really middle-aged.



Planet

"Calm down, dear, it's only a Mentiad!" Balaton (Ralph Michael) is comforted by granddaughter Mula (Primi Townsend).

- The scripts for this story feature a number of instances of the Doctor calling his new companion "Romy". This was a quirk thought up when the character was created, but it didn't survive through to the final televised stories.

The Doctor plugs the tracer into the console, and moans when he realises that their next destination is the barren, icy world of Calufrax.

- The Doctor mentions that he has been operating the TARDIS for 523 years. Therefore, we can suppose he escaped from Gallifrey that number of years ago. (We're told in *The War Games* (1969) that he stole the TARDIS, and it seems here that the Doctor means *this* TARDIS – so whether he piloted any other time-space craft before that is a moot point.) During filming of the following story, *The Stones of Blood* (1978), Tom Baker and Mary Tamm made up a (not entirely serious) scene, in which they celebrated the Doctor's 751st birthday. This scene didn't make it anywhere near the finished story, but let's for a minute assume that it did: that would make the Doctor a relatively sprightly 228 when he left his home planet. That's almost twice Romana's current age (she says she's "nearly 140" in the previous story, *The Ribos Operation* (1978)).
- While Calufrax's fate might have been a blow for the whole system, spare a thought for its smaller sister planet. All right, this is a stretch, but in *The Stolen Earth* (2008), one of the worlds in Davros' web of half-inched planets is named as Callufrax Minor. What's an extra L between friends?

'In the draft scripts, there were several instances of the Doctor calling his new friend "Romy"!'

The Doctor attempts to materialise on Calufrax, but something is preventing the ship from landing, causing tremors to tear through the control room. The Doctor smacks his face against the edge of the console...

- You'll notice throughout this story that Baker sports a particularly nasty wound to his lips; this little accident was written in to the script to explain it away. Baker's injury occurred during rehearsals for *The Ribos Operation*, when the ever-mischievous actor had decided to taunt guest star Paul Seed's dog. Though no-one today can remember what it was, there was apparently a particular word which, when spoken, would drive the dog into a vicious frenzy. Baker, of course, had to test the theory – and got a nasty bite for his trouble. Though the explanation presented in this scene neatly takes care of the Doctor's appearance for the rest of the story, it does nothing to hide the fact that the wound was visible in many scenes of *The Ribos Operation* too!

Similar tremors rock the Captain's Bridge as he tries to materialise Zanak. Romana, meanwhile, takes the controls of the TARDIS, successfully materialising the ship – on the streets of Zanak. The Doctor assumes Romana has made a mistake. K9, meanwhile, spins around and around on the spot...

- K9's weird behaviour here is never explained in the finished programme. Dialogue cut from Part Three would explain that this is a reaction to his sensing the Captain's Polyphase Avatron – a robot parrot.

The Mentiads chant "life-force dying" repeatedly, while across the city, Pralix thrashes around in his sickbed, watched over by his grandfather Balaton (Ralph Michael) and sister Mula (Primi Townsend). Grandfather is worried that Pralix's cries of pain will arouse questions from their neighbours.

Kimus (David Warwick) enters, and watches Pralix as he chants...

- In the original scripts, this scene continued with Kimus berating Balaton for his unquestioning nature, and talking of the wild celebrations in the city and the changing lights in the sky.

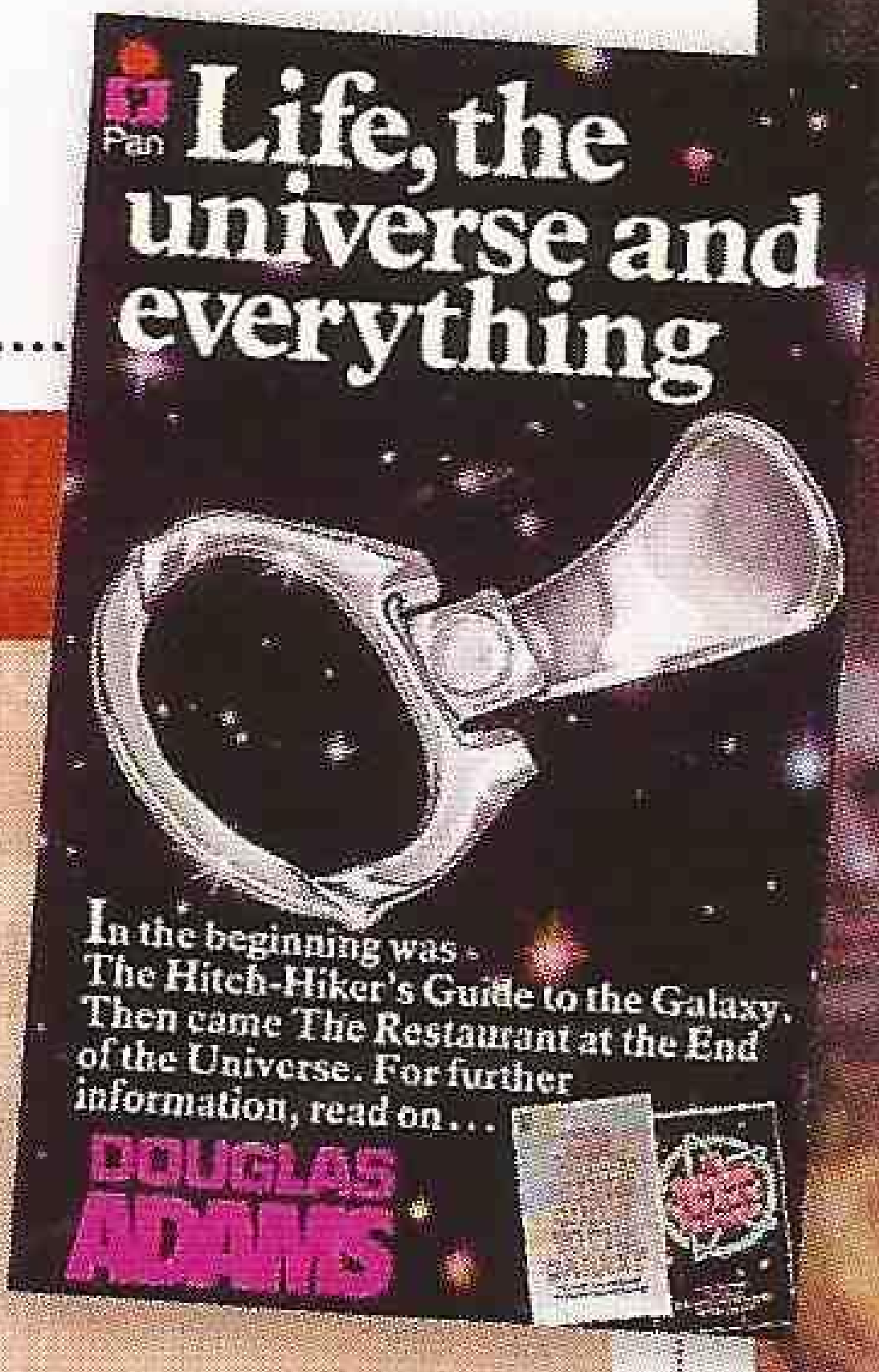
The Doctor checks the readings in the TARDIS: although they have arrived at the correct destination, they are nevertheless on the wrong planet.

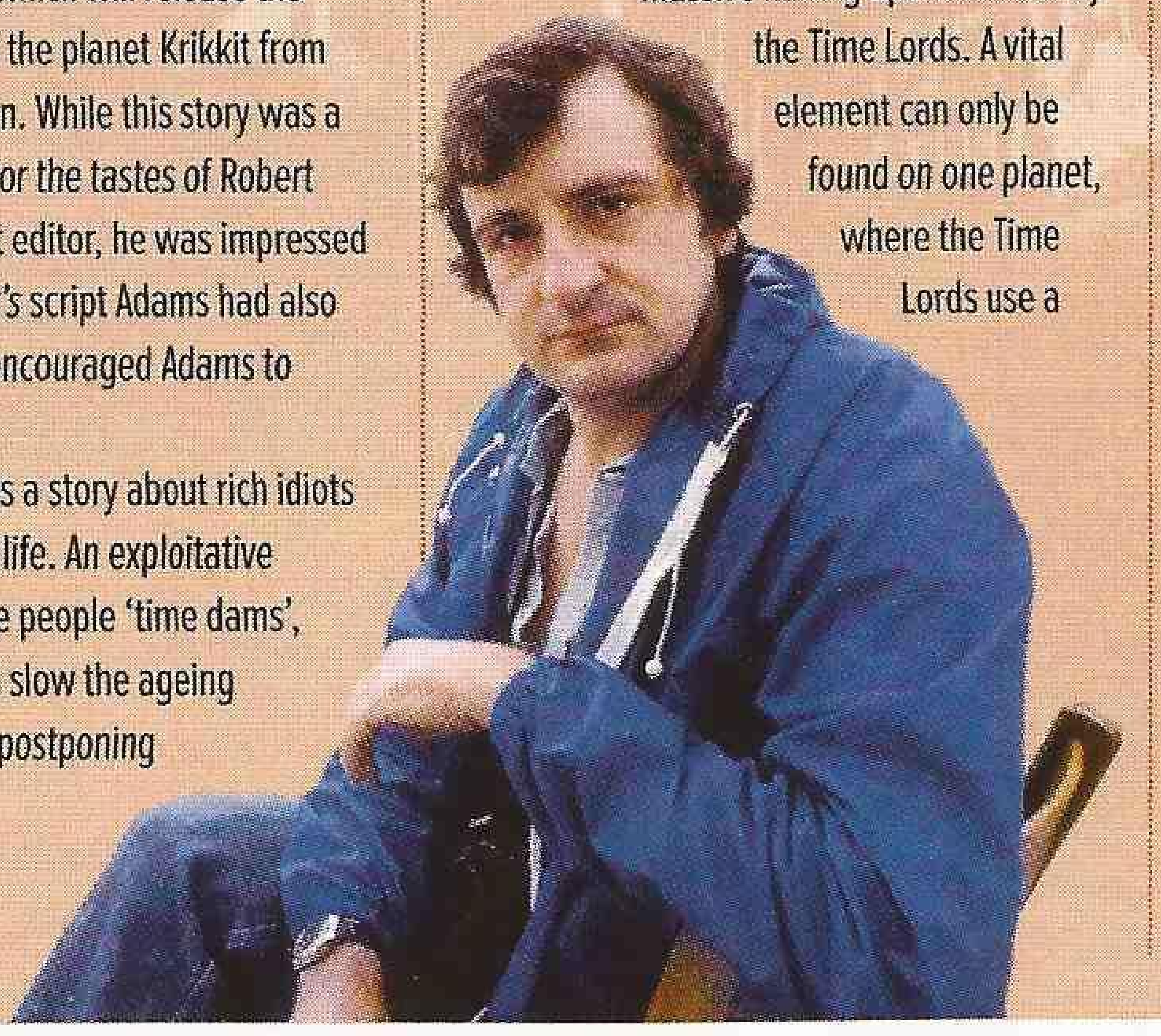
The Mentiads watch from their secret base as the Doctor, Romana and K9 emerge on to the streets of Zanak. The tracer goes wild – the signal for the next segment of the Key seems to be coming from all around them. The Doctor tries to talk to some of the citizens, but they all ignore him. K9 suggests that he let Romana do the talking – while, in the background, she does just that.

A citizen tells Romana all about the new golden age Zanak has entered, explaining that the Captain has led them into this great era of prosperity. He describes the "omens" – lights in the sky – that signalled the dawn of this new age. To prove his point, he offers Romana a handful of precious gems.

- Some further dialogue was cut here: the Doctor would say it was against the Law of Averages to find so many precious stones in one place, and that it was impossible to break said law without someone smelling a rat. ▶

»Try and Try Again...


Pan
Life, the universe and everything
In the beginning was The Hitch-Hiker's Guide to the Galaxy. Then came The Restaurant at the End of the Universe. For further information, read on...
DOUGLAS ADAMS



DOUGLAS ADAMS' FIRST ATTEMPT TO WRITE for *Doctor Who* came in 1976, when he submitted a storyline for an adventure called *Doctor Who and the Krikkitmen*. The title was odd; the story was odder. The robotic Krikkitmen steal the Ashes from a cricket match at Lords: the Ashes trophy itself turns out to contain the remains of the Wicket Gate key, a device which will release the genocidal forces of the planet Krikkit from a 'Slow Time' prison. While this story was a bit too 'out there' for the tastes of Robert Holmes, then script editor, he was impressed with the *Hitchhiker's* script Adams had also sent, and Holmes encouraged Adams to try again.

His next idea was a story about rich idiots hunting for eternal life. An exploitative company sold these people 'time dams', in which they could slow the ageing process, endlessly postponing their deaths. But the company also provided the energy required to run the time dams – and so were they able to exploit their customers, charging more and more to keep the dams running. When the company finally went bankrupt, they left one old woman stuck in the time dams, and she had to hunt for a new, massive source of energy.

Another of Adams' pitches concerned a massive mining operation run by the Time Lords. A vital element can only be found on one planet, where the Time Lords use a machine to subdue the normally aggressive native population. With their operations complete, the Time Lords send a single representative to deactivate this machine – but there is an accident, leaving the lone Time Lord trapped in the machine, absorbing all the aggression stored there. He decides to get his revenge on the Time Lords by using their abandoned mining equipment to hollow out the planet, intending to materialise it around Gallifrey...

It's pretty clear which concepts Adams cherry-picked to use in the final scripts for *The Pirate Planet*. But even the saga of the Krikkitmen survived to make a reappearance: after being briefly considered as a possible *Doctor Who* film in 1979, it would finally see print (in a reworked form) as the basis for Adams' *Hitchhiker's* novel *Life, the Universe and Everything* in 1982.

◂ ● One of the gems lying on the streets is 'oolion', which can be found on Bandraginus V. It seems that when Adams liked the sound of a made-up word, he'd freely reuse it: *The Hitchhiker's Guide to the Galaxy* mentions a planet called Santraginus V, while later in this story, we learn of a mineral called 'voolium'.

In Pralix's home, his family and Kimus argue about their lives. Balaton urges the others to accept their lot, but Kimus longs for "the freedom to think for ourselves." Balaton angrily recalls a time of even tighter restrictions on the population, under Queen Xanxia. He warns Mula not to listen to Kimus, but instead to protect Pralix from the Mentiads.

● "Remember what happened to your father," Balaton warns, remembering his son, who was shot by the Captain's guards to save him from the Mentiads. In the scripts, Balaton also mentions two more of the Mentiads' victims: Komnor and Tralakis.

In the streets, the Doctor hears Pralix's cries. He wanders off to investigate, finding Pralix and his panicked family – while the Mentiads march across the fields as they close in on the city.

The Captain (Bruce Purchase) might be a rough, tough pirate, but he still loved having his nails done by Mr Fibuli (Andrew Robertson).

'The planet Bandraginus V sounds suspiciously similar to Santraginus V in *Hitchhiker's*...'

Back on the streets, Romana spies the Captain's mountainside base through a telescope, as a guard quietly creeps up to her. He snatches the telescope from her, it being "forbidden", and puts her under arrest, leading her away – but not before she's able to tell K9 to fetch the Doctor...

● The brass telescope carried by Romana here was also seen in *The Sun Makers* (1977). They must have somehow found a way to get it back from the guard, because it turns up again in *State of Decay* (1980).

● Some cut lines of dialogue emphasised the sad lack of freedom on Zanak when Romana tells the guard, "I'm from another world. A different planet." The guard snaps back, "There are no other worlds! It is a forbidden concept!"

The Captain talks quietly to his pet robotic parrot: "Not long now before it's finished, and we'll be free." Mr Fibuli bursts in, warning that the Mentiads are moving in to the city. The Captain orders the guards to find the new telepath...

● The scripts indicated the Captain should be an older, more weary man, lending a little more weight to the idea that he has been waiting years to put his plan for vengeance into action.

In the city, the Doctor examines the unconscious Pralix.

● In his delirium, Pralix cries, "The Mentiads!", and the Doctor seems to recognise the name. Unfortunately, there seems to be no reason given – on screen, or in the early scripts – for the Doctor's familiarity with them.

The Captain's security cameras spy K9 entering Pralix's house – and the Captain orders the house to be searched. Guards burst in, and K9 incapacitates them with his blaster – but they are followed by the Mentiads, whose mental attack slams the Doctor against the wall...

»PART TWO

BROADCAST: 7 OCTOBER 1978

The Captain complains that the rogue telepath is still alive and is now in the hands of the Mentiads. As punishment, he sends his parrot to kill one of his crew. As his temper rises, a young Nurse (Rosalind Lloyd) steps up to his side. The Doctor recovers to find Pralix gone, and K9 informs him of Romana's arrest. Joined by Mula, Kimus and K9, the Doctor sets out to save them both, starting with Romana. Mula disagrees with the Doctor's decision and runs off to find Pralix on her own; K9 follows Mula, while the Doctor and Kimus set out to find Romana.

● The technobabble analysis of the Mentiads' psychic powers was originally longer (and a little more entertaining) in the scripts. The Doctor explains to Kimus that "5347.2 on the Vantalla psychoscale" is enough to move one teacup 5347.2 miles, or 5347.2

No matter where they looked, the Doctor (Tom Baker) and Romana (Mary Tamm) couldn't find the Mentiads anywhere...

teacups one mile – or a Gallifreyan ceremonial dinner service 25.462875 miles.

- Other cut dialogue here featured characters being indescribably nasty to each other. Kimus tells Balaton that he would have more respect for half a pint of water, while the Doctor calls Romana a "stupid girl"!

Romana is transported back to the Bridge in an aircar, which she criticises like a teenager who knows all about souping-up his mate's ageing second-hand Nissan...

- Even though vast cuts were made to the scripts, the finished episodes still overran, leading to several small edits such as the one in this scene: we would have learned that the guard was known as 3VX, and he was to have radioed the Bridge just to have avoided any more of Romana's wittering about aircars.

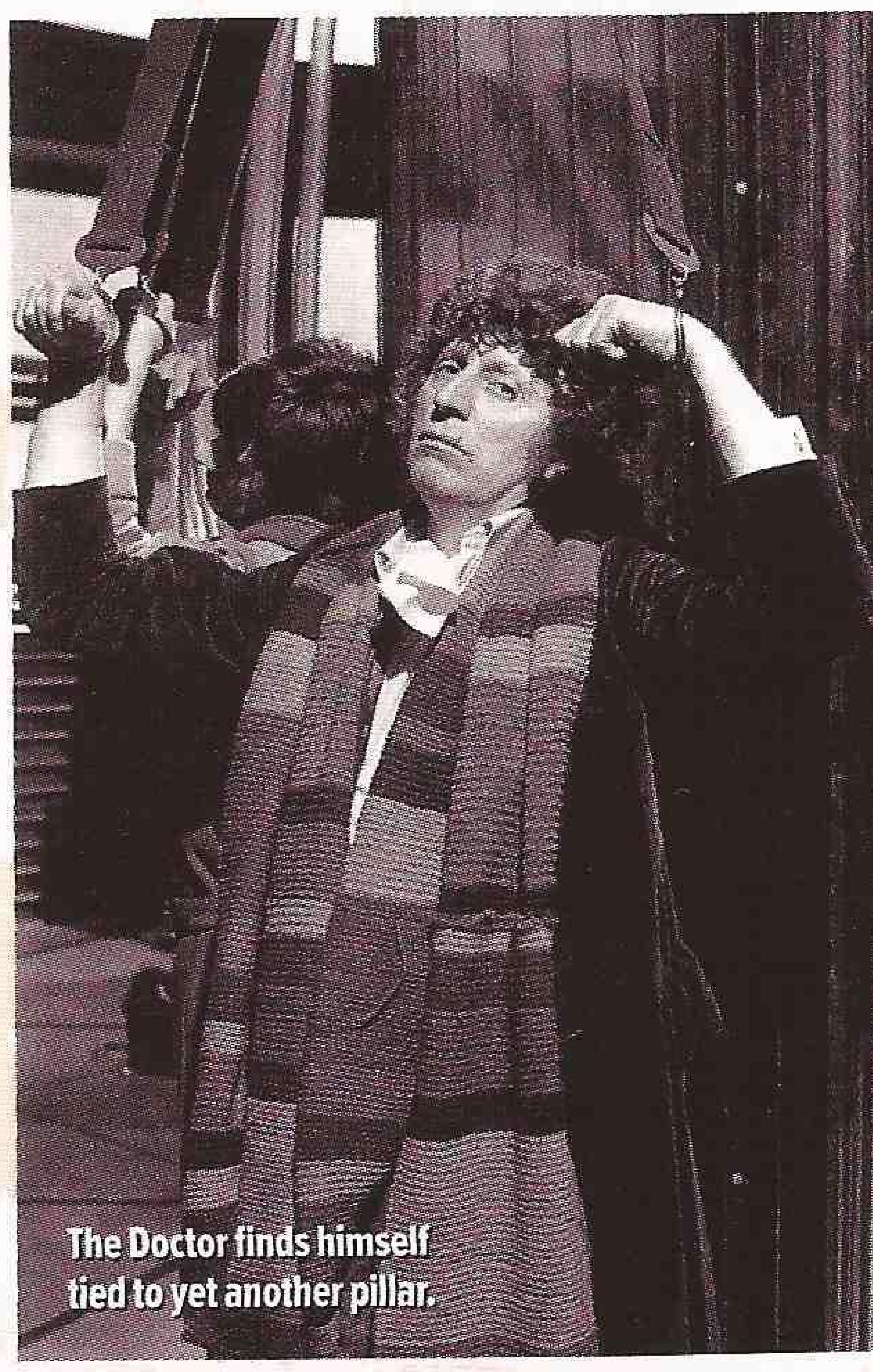
The Doctor and Kimus distract a guard and steal his aircar.

- The Doctor uses a trail of 'jelly babies' to lure the guard away from the aircar – but we can clearly see they're actually liquorice allsorts.

Mr Fibuli brings bad news to the Captain – a vital system has been destroyed and they are unable to fix it themselves. The Captain's Nurse seems anxious at this announcement, but not as angry as the Captain when Mr Fibuli tells him one of their options is for Zanak to never move again. The Captain smashes one of the control consoles in front of him – just as Romana is led into his presence.

- As we'll see, Romana is very familiar with the type of technology used by the Captain. A later scene, cut from the original scripts, would have seen her draw attention to the similarity between the engines under the Bridge and those of the old "F-type" TARDIS.

On the way to the Bridge, Kimus explains the planet's mining operations to the Doctor. The citizens run the automated mining equipment until the mines run empty – then, the Captain announces "a new golden age," the lights in the night sky change, and the mines miraculously fill up again.



The Doctor finds himself tied to yet another pillar.

The Captain questions Romana. When she claims to be a time traveller, the Captain explodes in disbelief, threatening to execute her – but the Nurse steps in to calm him down, to save his blood pressure. The Nurse encourages the Captain to continue his line of questioning instead, getting Romana to explain how the TARDIS travels through time and space.

- A few lines of dialogue cut from the script would mention Romana's triple first awarded at the Academy on Gallifrey, first mentioned in *The Ribos Operation*.
- Romana refers to herself as a Time Lord – the 'Time Lady' title not having worked its way into the series' fiction just yet.

The Doctor tries to open a door into the mountainside beneath the bridge, but his sonic screwdriver is ineffective. Instead, he tries a hairpin and – almost to his surprise – the door swings open.

- The Doctor's use of a hairpin to pick a lock dates back to *Fury from the Deep* (1968) – which, ironically, was the story that introduced the sonic screwdriver.

Fibuli gets Romana to look over the macromat field integrator – she identifies it, thus proving her stories about time-and-space-travel to be true. Romana realises that it the integrator is part of a huge dematerialisation circuit...

The Doctor tells Kimus to wait outside and guard the aircar, while he activates a device on the wall. He steps into the corridor ahead and finds himself whizzing along it at terrifying speed. The Doctor arrives safely at the other end, to find himself in an elevator.

- The Doctor's cry as he flies along the corridor – "I'll never be cruel to an electron in a particle accelerator again!" – bears a striking resemblance to a line in *The Hitchhiker's Guide to the Galaxy*. Arthur Dent, on experiencing the trauma of hyperspace travel for the first time, swears, "I'll never be cruel to a gin and tonic again!"

Romana tells the Captain the integrator can be repaired, but only by the Doctor – who, that second, arrives. The Captain sends them both to the engine room to repair the mountain's dematerialisation circuit.

- In lines cut from the original script, the Doctor would admire the Captain's robot parrot: "And so clever to have a mechanical one. Saves all that nasty clearing up."
- More cuts: originally, the Doctor and Romana try to pose as representatives of the Astromobile Association (a rather obvious spoof of the UK's Automobile Association), who can carry out repairs on grounded starships. They also, apparently, accept the Galactibank Credit Card as payment.

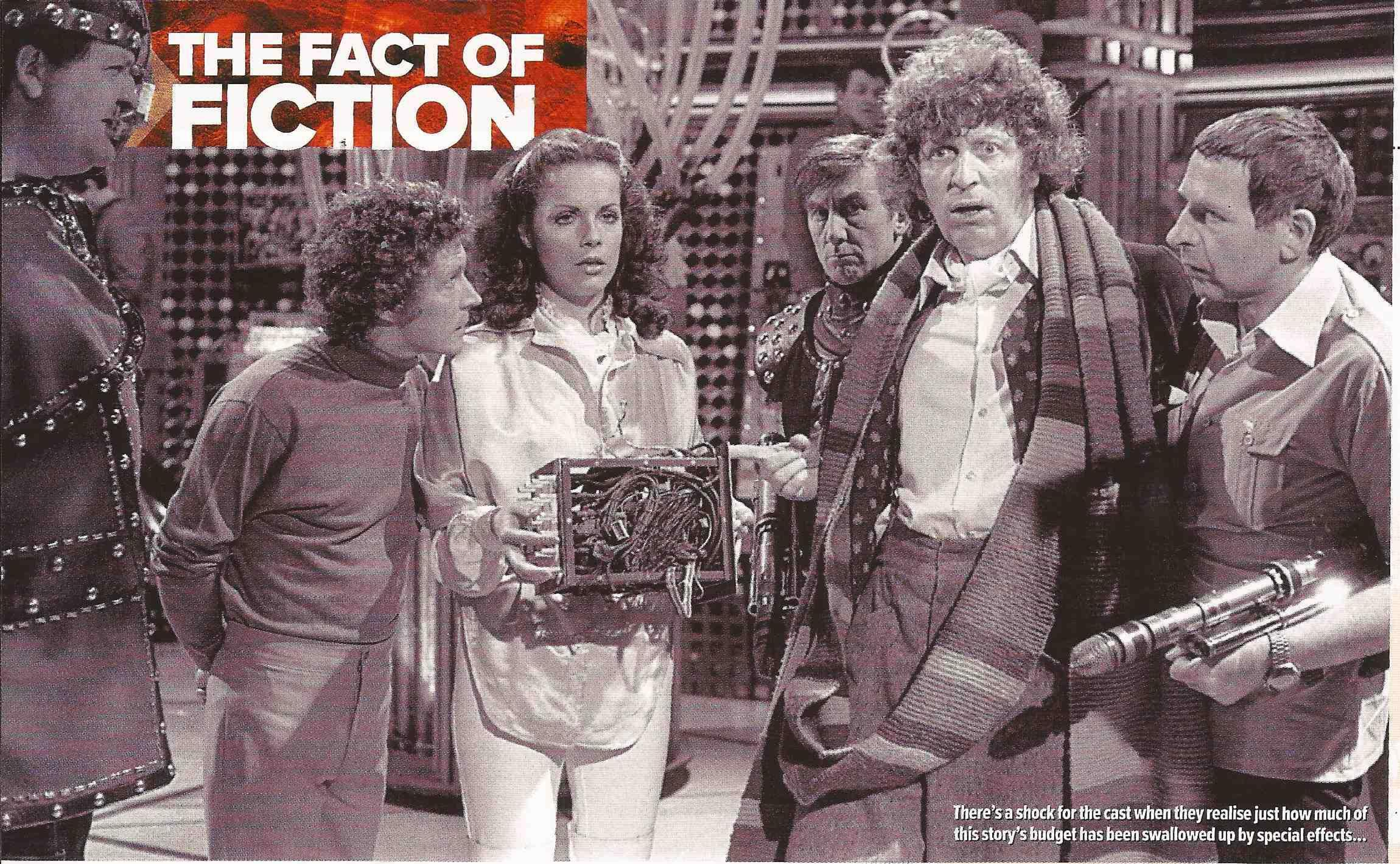
Watched over by the Captain, the Doctor examines the machinery in the engine room, finding his suspicions about Zanak confirmed. The Doctor says he needs something from the TARDIS, and guards escort them back to their ship.

- The DVD of this story features some cut scenes, including a slightly extended version of this scene – and a couple of you-had-to-be-there outtakes.
- In the scripts, the Nurse was also present in the engine room, where she and the Captain have a teasing exchange. He claims to hold the trump card against the Doctor – the Ace of Death. She counters with: "The Queen is the highest card, Captain. Aces score low."
- Don't bother rooting around for your calculator. We can confirm that, yes, 1.795372 plus 2.204628 does indeed equal 4.
- While there's little in the actual dialogue to suggest a connection, there is a strong similarity between the Doctor's conversation with the guard – about how his work must be "very wearing on the nerves," full of "long hours, violence, no intellectual stimulation" – and an awkward chat between Arthur Dent and a much more talkative Vogon guard in *Hitchhiker's*.

Outside, Kimus opens fire when he sees the guards, saving the Doctor and Romana from their clutches. The three of them set off to investigate Zanak's mines. Kimus leads them to a lift shaft into the depths of the planet. At the bottom, the Doctor finally realises that Zanak is hollow, and the ground inside the mines is actually the surface of Calufrax. The Doctor explains to Kimus that the changing stars in the sky are because the planet is able to move through space, materialising around other planets and bleeding them dry of valuable minerals – via the 'mines'.

They are interrupted by the Captain's guards, who open fire. Escaping, the Doctor runs into the Mentiads, who calmly explain, "We have come for you..." ▶

THE FACT OF FICTION



There's a shock for the cast when they realise just how much of this story's budget has been swallowed up by special effects...

PART THREE

BROADCAST: 14 OCTOBER 1978

Kimus is surprised to see Pralix among the Mentiads, who use their psychic powers to erect a force wall to shield them from the guards.

K9 and Mula have found the Mentiads' base. The robot dog tells Mula that he has detected the Doctor's heartbeats, and that he and the Mentiads are approaching. Mula is worried, but K9 assures her that he detected no malice in their actions against the Doctor. The Mentiads, the Doctor, Romana and Kimus arrive.

● "You mean they slammed him to the wall with good vibrations?" Mula asks K9, referring to the cliffhanger of Part One. I'll just wait a second for you to groan. OK? OK. This seems to be a vastly out-of-place cultural reference, to the 'hippie' idea of a person's nebulous 'good vibrations', made famous in The Beach Boys' 1966 hit of the same name.

A guard reports to the Captain that the Doctor has escaped with the Mentiads. In a fury, he releases his parrot to execute the guard.

The Mentiads explain that they are aware of a growing evil threat in their world – and the Doctor identifies it as the Captain. The Mentiads explain that they have been growing in power over time, adding new members to their ranks, but they still don't understand what it is about Zanak that is disturbing them so.

● The Doctor explains the evil secret of Zanak, and how the dying "life-force" of each planet increases the Mentiads' powers – but in a short sequence cut from the final episode, an extra link is made: the Mentiads' 'logo' is a group of concentric circles (you can see it hanging on the wall behind them in this scene), which symbolises Zanak encircling and destroying other worlds. (The DVD features footage of this cut.)

The Captain laments to Mr Fibuli that they should have destroyed the Mentiads long ago, and Fibuli notes that the power to do so is now within their grasp. Calufrax is rich in minerals which, when refined, can produce interference patterns that will neutralise the Mentiads' powers. The destruction of Calufrax is stepped up...

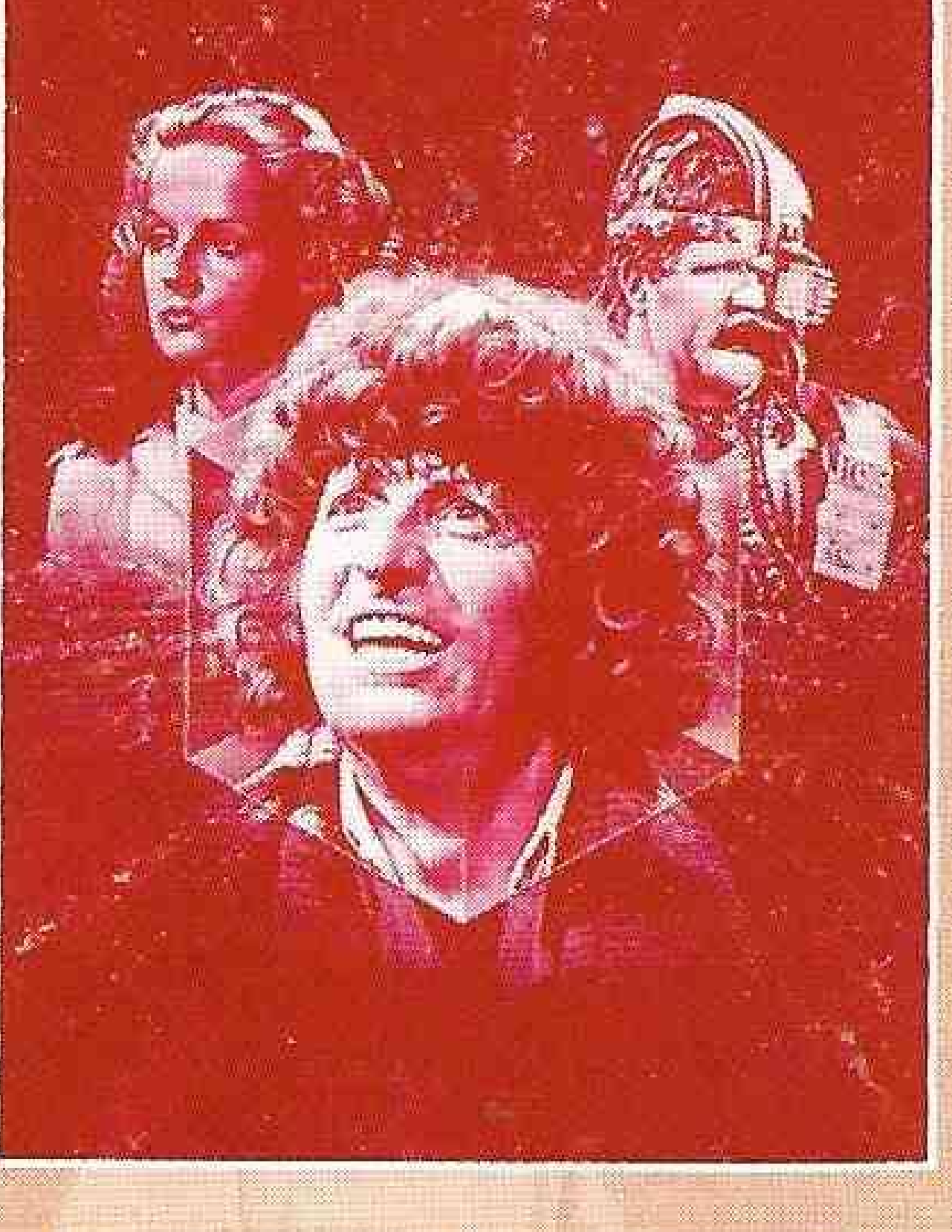
A Novel Solution

THE VAST MAJORITY OF STORIES FROM THE 1963-1989 run of *Doctor Who* were novelised (either by the original scriptwriters or other authors, most notably Terrance Dicks), and published by WH Allen and Target. *The Pirate Planet* is one of the few that fell through the net: although Adams had occasionally stated an interest in novelising the scripts, nothing ever came to pass. But a group of *Doctor Who* fans in New Zealand were determined to fix this...

Having already published a number of novelisations to fill the gaps in the Target collection, in the tail end of the 1980s fan-run organisation JPS Books turned its attention to *The Pirate Planet*. David Bishop was picked to write the book, which he pieced together from a transcript of an audio recording of the TV serial – he even provided the cover to its original print run. Bishop added a number of elements to the story, most obviously the execution of Balaton and a much more detailed plot concerning Zanak's civilians rising up against the Captain.

When JPS Books became TSV Books in 1990, a second edition was printed, followed a few years later by a new, revised third edition. This final edition of the book, expanded by Paul Scoones, featured a number of additions based on notes provided by **DWM** Archivist Andrew Pixley. Having scoured the original scripts for the serial, Pixley provided Scoones with several missing scenes, cut lines and dialogue altered during production. Scoones also went back to the original TV episodes and incorporated some screened material that Bishop had chosen not to include.

The text of this book is available online, along with extensive notes on its writing, at *http://nzdwfc.tetrap.com/archive/pirate*.



A script book of *The Pirate Planet* almost made it into print in the 1990s, as part of the *Doctor Who: The Scripts* range published by Titan Books. Although cover artwork (above) was prepared by artist Alister Pearson, the range was curtailed before *The Pirate Planet* could see publication.

The Mentiads explain the legend of Queen Xanxia, who lived for hundreds of years. Before her reign, Zanak was a happy, peaceful place, but the new queen demonstrated her "evil powers" by waging a series of wars against other worlds. These wars ravaged Zanak, leaving a devastated planet unable to fight back when the Captain arrived to take control.

The Captain was a survivor of a starship that crashed on Zanak: the Doctor theorises that the injuries sustained in the crash required extensive surgery, leading to his current, cybernetic existence. But who, he wonders, carried the surgery out on this otherwise primitive planet?

● In the original scripts, the exterior view of the Captain's Bridge was to be much more elaborate: part of the silver hull of the Captain's ship, still perched where it had crashed in the mountains.

The Captain, meanwhile, wistfully recalls his days as a hyper-engineer. He built the crashed starship, the Vantarialis, from which the dematerialisation engines were salvaged and 'attached' to Zanak. He is furious to now be trapped on Zanak, when he'd rather be cruising the galaxies and raiding once more. As Mr Fibuli runs off to oversee the mining operations, the Captain hisses to himself, "I shall be avenged." His Nurse watches from the sidelines, archly encouraging the Captain's fervour for revenge...

● According to the Captain, his ship's "... technology [was] so far advanced you would not be able to distinguish it from magic." This is a reference to one of science-fiction writer Arthur C Clarke's famous 'three laws of prediction'. *Battlefield* (1989) also references this law – and so does *The Robots of Death* (1977), though there it's somewhat obliquely connected to a yo-yo.

● In lines cut from the original script, we would have learnt here that Mr Fibuli is the great-grandson of the Captain's first mate on the Vantarialis.

The Doctor, K9 and Kimus try to steal another aircar, using the 'trail of jelly babies' tactic once more. But the controls have been wired to shock anyone who uses them, and the guard catches them in the act.

● "They say you can fool some of the people all of the time," says the Doctor. The famous quote is attributed to nineteenth-century US President Abraham Lincoln. In full, it runs: "You can fool some of the people all of

There's more to this Nurse than meets the eye...

» Where else have I seen...?

DAVID SIBLEY

Pralix

TV appearances include *Survivors: The Chosen* (1976) as Kim; *Blake's 7: Deathwatch* (1980) as Commentator

Film appearances include *Willow* (1988) as a Galladoorn warrior

DAVID WARWICK

Kimus

Other *Doctor Who* appearances *Army of Ghosts* (2006) as Police Commissioner

TV appearances include *The Fall and Rise of Reginald Perrin* (two episodes, 1976) as Mark; *Ripping Yarns: Roger of the Raj* (1979) as Captain Cooper; *Only Fools and Horses: Danger UXD* (1989) as TV Presenter

BRUCE PURCHASE

(1938-2008)

The Captain

TV appearances include *Doomwatch: Waiting for a Knighthood* (1972) as Norman Sylvester; *The New Avengers: Target!* (1976) as Professor Lopez; *I, Claudius: Hail Who?* (1976) as Sabinus; *Blake's 7: The Keeper* (1979) as Gola; *Quatermass: Lovely Lightning* and *Ringstone Round* (1979) as Tommy Roach; *The Tripods* (1985) as Ali Pasha

RALPH MICHAEL

(1907-1994)

Balaton

TV appearances include *William Tell: The Avenger* (1959) as Quirini; *HG Wells' Invisible Man: Jailbreak* (1959) as Governor; *Danger Man: A Man to be Trusted* (1964) as Dorset; *The Man Who Wouldn't Talk* (1965) as Interrogator; *The Avengers: Who Was that Man I Saw You with?* (1969) as General Hesketh

the time, and all of the people some of the time, but you cannot fool all of the people all of the time."

Mr Fibuli reports the Doctor's capture, but the Captain seems more concerned about getting his hands on the technology within the TARDIS to effect the repairs to Zanak's drives. But Mr Fibuli thinks he has found another source of the mineral necessary to fix the drives – one more jump, and Zanak will be fully operational once more. The source is a planet in the star system Sol, known as Terra...

While K9 steals an aircar and takes to the skies, and Romana, Mula and the Mentiads march on the Bridge, the Doctor is chained up and at the Captain's mercy. Delirious, he mutters, "No more Janis thorns, no more Janis thorns!" He comes around to find a gloating Captain looming over him. "Don't panic," the Doctor tells Kimus, "don't panic."

- "Don't panic" is, of course, the famous slogan emblazoned on the cover of every copy of *The Hitchhiker's Guide to the Galaxy*. And the poisonous thorns of the Janis plant were the weapons of choice of the Sevateem tribe, among whom the Doctor found his previous companion Leela (*The Face of Evil* (1977)).

The Captain displays his hall of trophies to the Doctor: a series of football-sized rocky globes, the crushed remains of all the planets Zanak has destroyed. It's only the Captain's engineering skills that prevents this super-condensed matter from collapsing and creating a destructive black hole. The Doctor is amazed – and appalled.

'The Polyphase Avatron was dreamt up by Adams just to be an adversary for K9!'

The Captain moves to kill the questioning Doctor, but he is interrupted by Mr Fibuli, who warns that the Mentiads are approaching.

- There was more to this tense confrontation between the Captain and the Doctor – probably the highlight of the whole story – but it was sadly left on the cutting room floor. One key bit of information would have been imparted here: the Doctor would have wondered how the Captain could have lived for over 200 years, getting close to the secret of the Nurse's powerful grip over him.

The Doctor realises that the Captain has prepared a machine to neutralise the Mentiads' power. Fibuli brings the Captain the crystals that will power the machine, and finally the Captain can execute his prisoners. He sends the Polyphase Avatron against them – just as K9 arrives, blaster blazing, and engages the parrot in robotic combat.

- The Polyphase Avatron was dreamt up almost solely to excuse this fight. In a 1978 interview (published in **DWM** in 1995), Adams explained, "I suppose the process of thought was that the Doctor has adversary after adversary, and isn't it about time that K9 had one specifically designed for him?" In the original scripts, the robot would occasionally utter parody-pirate-parrot lines such as "pieces of silicate" and "pretty Polyphase Avatron". Adams adds: "I wrote those with a little bracket afterwards saying that I didn't think this line would necessarily stay in, which indeed it didn't."

The Doctor and Kimus make their escape, back to the Captain's trophy room. They sneak through a door to find an aged woman sitting in a high-tech throne, held in almost perfect temporal stasis by a series of "time dams". The woman is Queen Xanxia, preserved in the last moments before death. It seems that the Captain has been destroying planets to harness the energy required to power the time dams.

- In the scripts, Xanxia was standing, not sitting, and swaying slightly on her pedestal.
- Vi Delmar was given a bonus to her regular pay in recognition of the fact that she was willing to remove her false teeth for filming, thereby enhancing the aged look of Xanxia.

K9 brings the 'dead' parrot to his Master. The Doctor sends Kimus and K9 to the engine room to sabotage the engines, while he confronts the Captain. When the Doctor presents the dead parrot, the Captain flies into a rage. He orders the guards to lead the Doctor to 'walk the plank' high on the mountainside outside the Bridge. Firing at his feet, the Captain laughs as the Doctor falls to his death...

- The tradition of pirates forcing their enemies to 'walk the plank', dropping into the sometimes shark-infested seas around their ships, dates from some time in the eighteenth century. An inefficient method of doing away with people, plank-walking seemed to be somewhat rare on the high seas of the real world – but it was popularised by countless film and TV portrayals of the piratical life.

»PART FOUR

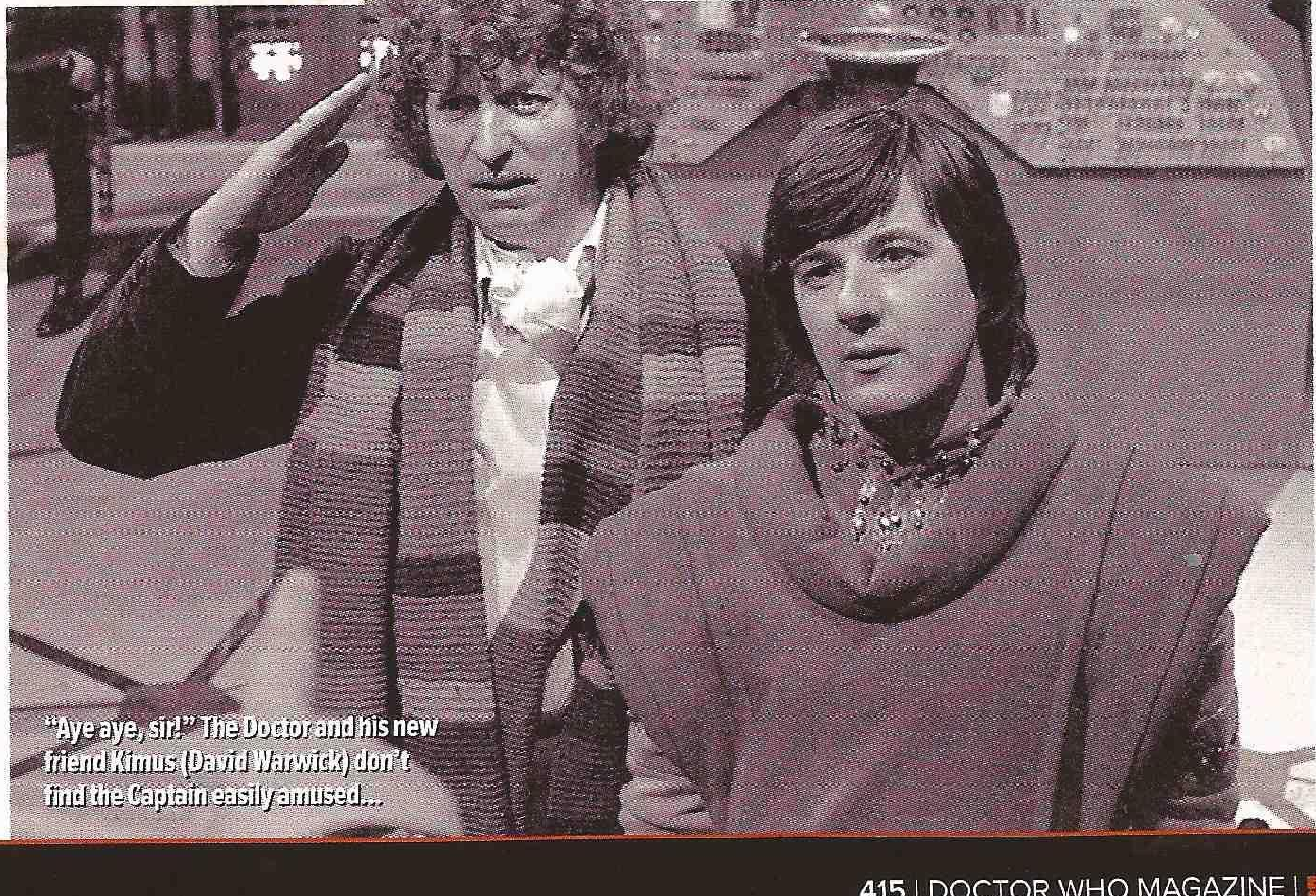
BROADCAST: 21 OCTOBER 1978

On the other side of the room, the Doctor reveals that he used a projection device to create an image of himself, who apparently fell to his death from the plank. He turns the device on the Nurse, suggesting that she isn't all she appears to be, but the machine is ineffective. She explains that her "new body has almost attained fully corporeal form." She sends the guards to seize him...

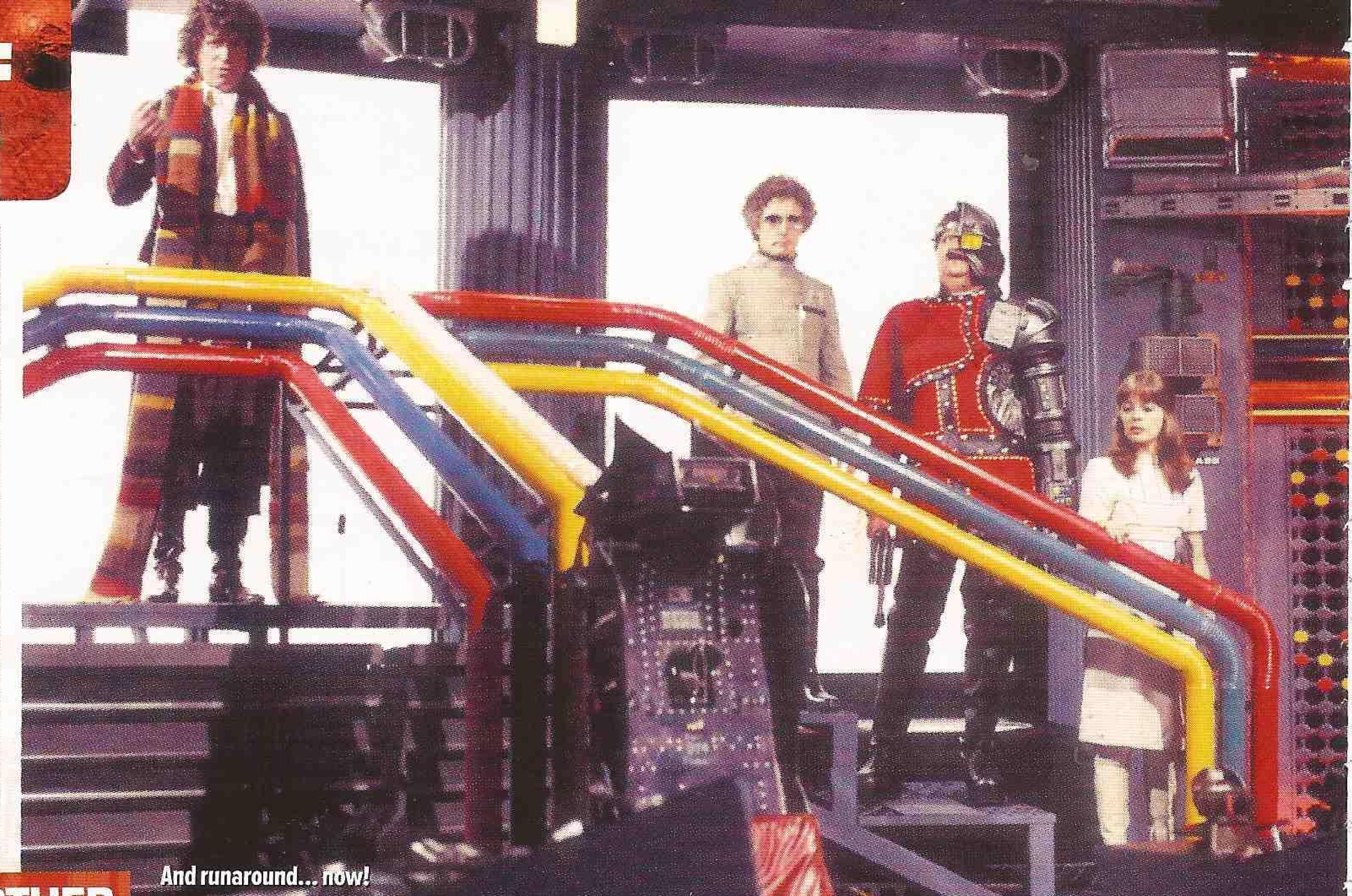
Outside, Romana leads the Mentiads to the doorway into the Bridge complex. The Mentiads' powers are failing.

The Nurse, now revealed as Xanxia, gloats to the Doctor – but he points out that her new body won't ever become fully real; there is not enough energy in the universe to keep the time dams running forever.

- This idea of the time dams needing an ever-increasing supply of energy is borrowed wholesale ▶



"Aye aye, sir!" The Doctor and his new friend Kimus (David Warwick) don't find the Captain easily amused...


And runaround… now!

from one of Adams' earlier story pitches. See the boxout *Try and Try Again...* for more details.

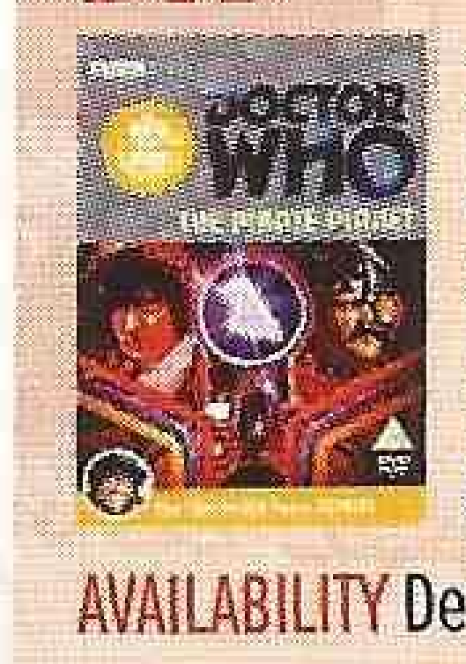
With Calufrax bled dry, the queen prepares the next leap – to a planet rich in PJX-18. "That's quartz," the Doctor exclaims, and Mr Fibuli explains that their next target is Earth. While the coordinates for Earth are set, the Doctor makes his escape.

- Although it's often supposed that the Doctor has a certain fondness for Earth, a line cut from the script suggests his feelings aren't quite so clear cut: "I swear if I have to save that planet one more time, I shall go stark, staring mad!"

Outside, the Doctor meets Romana and the Mentiads. Kimus explains that the engine room is sealed shut. The Doctor rigs K9 up to project a counter-interference field to restore the Mentiads' powers, while he creates a mental link between himself and Pralix. He and Romana return to the TARDIS – if they can materialise on Earth at the same time as Zanak tries to enclose it, they can hopefully prevent the planet from materialising.

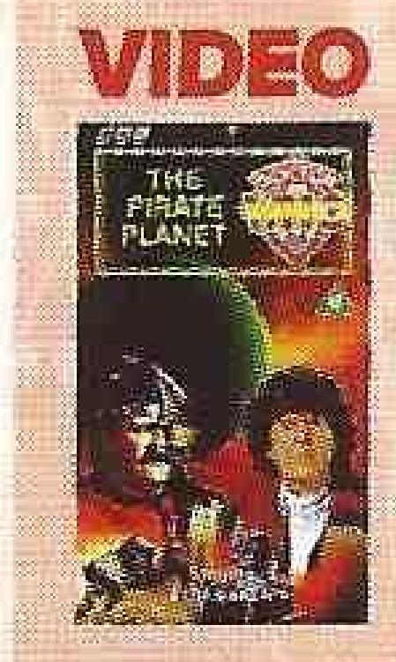
FURTHER INFO

DVD



COMPANY 2entertain
YEAR 2007
CAT NO BBCDVD 2335
AVAILABILITY Deleted.

VIDEO



COMPANY BBC Video
YEAR 1995
CAT NO BBCV 5608
AVAILABILITY Deleted.

They are pursued by guards as they race along the corridor with the inertial dampening field. When they arrive at the other end, the Doctor deactivates the dampener, and the guards are sent crashing into the wall.

- Making their escape in the aircar, the Doctor seems to take credit for Isaac Newton's formulation of the theory of gravity, giving the Earth scientist a few pointers over dinner – after dropping an apple on his head. Newton published these theories in his famous *Philosophiae Naturalis Principia Mathematica.*
- An exchange between the Doctor and Romana was cut from the script here. She exclaims, "Oh, you're impossible!", and he replies, "No, just very, very improbable." These lines finally saw the light of day in *Hitchhiker's*, where Zaphod Beeblebrox suggests it's "impossible" that Arthur, who was dumped by Trillian at a party on Earth, should miraculously bump into her again aboard the starship *The Heart of Gold.* "No," replies Trillian, "just very, very improbable."

Aboard the TARDIS, the Doctor and Romana prepare the ship for the next stage of the plan – while on the Bridge, the queen orders Zanak's jump. The Doctor's plan is a success: despite a huge strain on the TARDIS, they are preventing Zanak's materialisation.

- The Doctor describes this as "the most dangerous move the TARDIS has ever attempted"; more dangerous even than the very similar Time Ram in *The Time Monster* (1972), where the Doctor materialised his TARDIS at exactly the same spot in space and time as the Master's.

'Despite all the cuts, rewrites and edits, all four episodes still overran their 25-minute slots!'

Mission accomplished! Romana looks forward to the search for the next segment…

The Doctor sends a psychic message to Pralix and the Mentiads: although they are not yet strong enough to open the door to the engine room, he suggests they extend their minds beyond it and throw a literal 'spanner in the works'...

- The previously slightly shonky special effect of the spanner gliding through the air and smashing into Zanak's dematerialisation engine was spruced up for the DVD release.

The Mentiads manage to destroy a vital component of Zanak's engine, and the shockwaves from the explosion devastate the Bridge, killing Mr Fibuli. The TARDIS rematerialises in the chambers of the real queen Xanxia, and the Doctor and Romana explore the Captain's trophy room. Romana realises the energy of the crushed planets would enable the Captain to tamper with the queen's time dams, and so destroy her real body. But there's just one problem with the Captain's plan – Calufrax. The Doctor reveals that it's not a normal planet and is, in fact, the second segment of the Key to Time.

- The planet's "variable atomic weight" is apparently what marks it out as a segment. Given that it would be made up of many different elements, it's not surprising that its atomic weight is "variable" – the same can, you could argue, be said about any planet-sized lump of rock. Perhaps, then, the material that makes up the Key to Time is made of an element (or number of elements) with a *constantly shifting* atomic weight. And perhaps it is this variation that Romana's tracer is set up to detect.

If they remove Calufrax from the Captain's trophy room, the balance will collapse, creating a devastating black hole. But the Doctor has a plan...

The vengeful Captain tries to strike against Xanxia, but she smashes her hand into her control device and sparks fly from his artificial limbs as she destroys him. She turns a gun on the Doctor and is about to fire when Kimus runs in and shoots her down. The Doctor sends everyone outside, away from the danger in the Bridge, while he grapples with the machinery...

- The details of this final confrontation were changed from the original script. It is Mula who shoots Xanxia; the Doctor, meanwhile, prepares to deactivate the time dams when the dying Fibuli staggers in to warn him that the queen has booby-trapped the machinery. (This information was imparted to Fibuli in an earlier scene, also cut.) Instead, he returns to the trophy room and devises the plan we see him carry out next…
- The Captain would make one further – fleeting – appearance in *Doctor Who.* As the Fourth Doctor regenerates in *Logopolis* (1981), images of a number of his most memorable adversaries flash before his eyes, including the Captain.
- It should be noted that, despite all the rewrites, cuts and edits endured by the story, the episodes still managed to overrun their allocated 25-minute slots.

A little later, back in the TARDIS, the Doctor explains that he will use the matter of the shrunken planets to 'fill up' the centre of hollow Zanak. Calufrax will, meanwhile, be "flung off into the space time vortex" for them to collect later. Zanak and its inhabitants will be able to start a new life for themselves, free from the tyranny of the Captain and Queen Xanxia. Romana and the Doctor say their goodbyes, heading off to collect the second segment and continue their hunt for the rest of the Key to Time...

- Their quest resumes in *The Stones of Blood* (1978), in which the third segment is disguised as a rather more manageable necklace… around a rather less-than-manageable neck.
- *The Pirate Planet* is one of the few *Doctor Who* stories from the series' original run never to have been immortalised in a Target novelisation. An unofficial novelisation was published by JPS Books in 1990, written by David Bishop, who would go on to write a number of *Doctor Who* novels for BBC Books over the next couple of decades. DWM

THE DWM REVIEW

The worlds of *Doctor Who* in review: » Television » DVDs » Books » CDs » Toys » Merchandise and more!

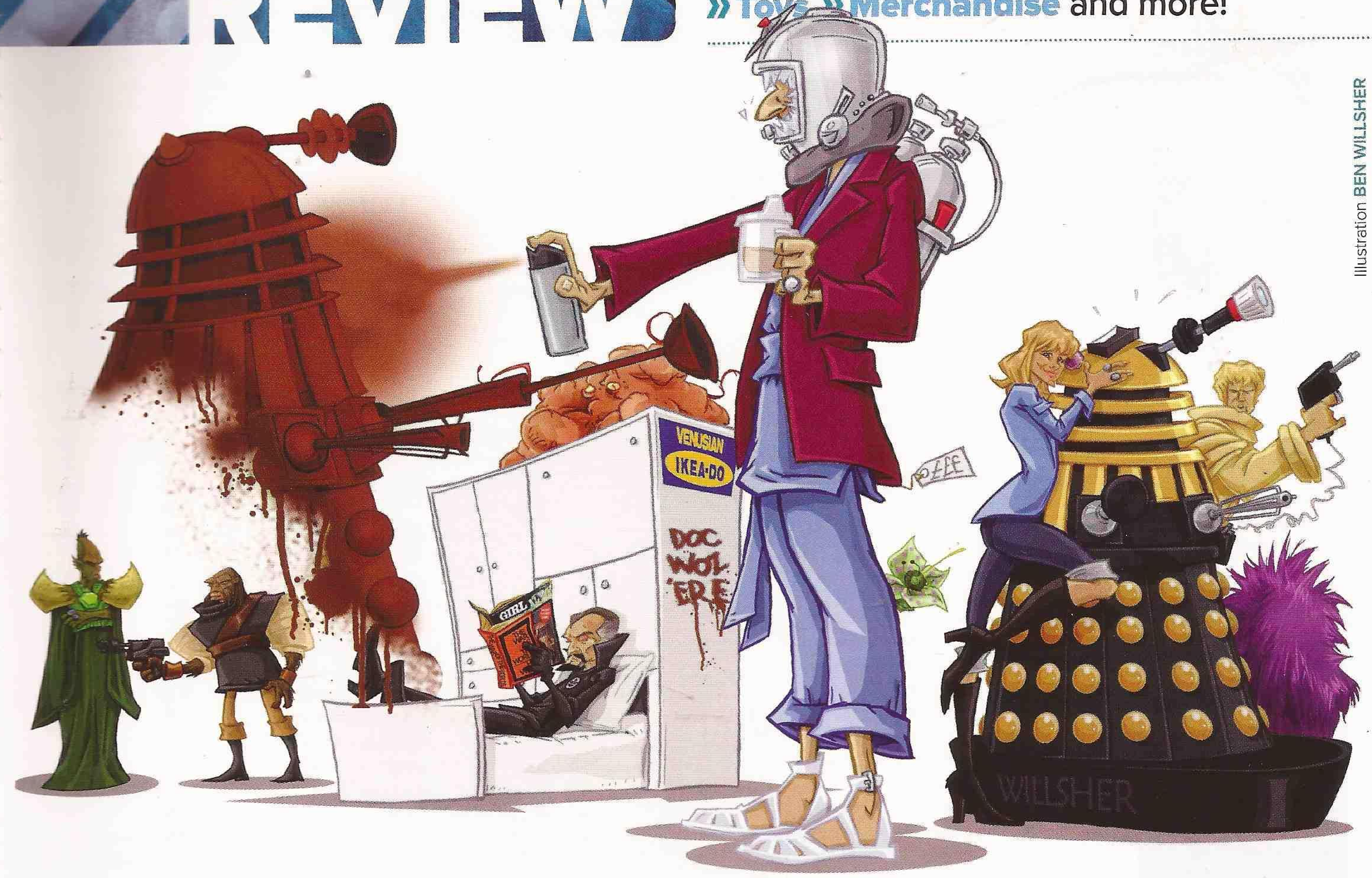


Illustration BEN WILLSHER

» Dalek War

DVD box set 2entertain
Contains *Frontier in Space* and *Planet of the Daleks*
Starring Jon Pertwee, Katy Manning, Roger Delgado
Written by Malcolm Hulke, Terry Nation **Directed by** Paul Bernard, David Maloney **RRP** £34.26

PICK OF THE MONTH!

"THE WHOLE SECRET OF TELLING stories is *variety*." That's what the late Barry Letts says on the commentary track of this DVD. Sure, it's bad form to jump straight to the extras, but the sad news of his passing prompts a different engagement with this box set. What does it tell us about Letts' *Doctor Who*?

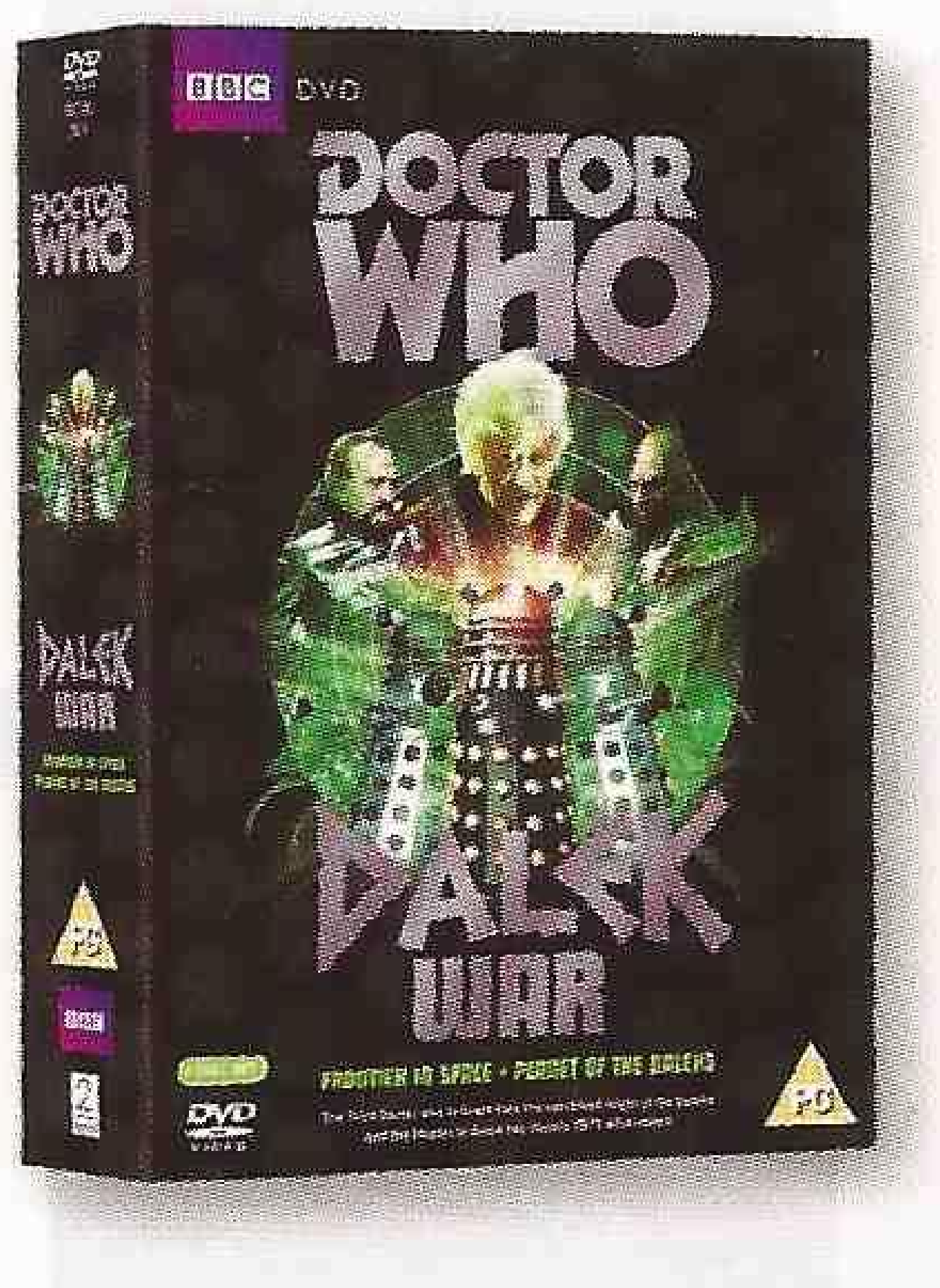
In terms of his maxim, both *Frontier in Space* and *Planet of the Daleks* conform and confound in equal measure.

In the former, the Doctor and Jo revolve through a carousel of prison cells and find themselves forever repeating the same conversation about war between Earth and Draconia. Then, on Spiridon, favourite Dalek routines from the past are set up like greatest hits – the end of episode reveal; a companion making allies in a petrifying forest; the epic journey into the Dalek base... And so they keep on coming. But despite the circular and self referential plotting, there is also *variety*. And it's up there in the visuals.

Across its six weeks, *Frontier* is both a galaxy-trotting gadabout and a flick through the *Doctor Who* bestiary: Draconians! Ogrons! The Master! Erm... the Ogron Eater! It's the bonkers would-be series finale even Russell T Davies dare not bring us. Similarly *Planet* may revisit landmarks, but it also scours that eponymous orb for other local delights, such as a jungle of spitting, yoghurt pot-y fauna determined to *müller* all and sundry. Then there's the Plain of Stones, the caverns under threat of flood by molten ice, the invisible locals and the Dalek Supreme, who rocks up in Episode Six. This long-shanked gold-plated beauty is augmented with jam jar headlights and a battery-powered torch in his ever ready eyestalk. Gaudily bejewelled, he's the Ken Masters of all he surveys.

It's clear, then, both stories are spectacles. They're epics! In *Frontier* spaceships flit about, docking with everything and anything, and for the first time in *Doctor Who*'s history, the programme boldly journeys into *Star Trek*'s flight path, presenting a cosmopolitan universe not just replete with vessels but 'people monsters' who don't all look and act alike.

Planet, meanwhile, hits us with the biggest Dalek army ever, kept on ice like fine seafood. An *assiette* for any story, alas its realisation as an assembly of a couple of dozen Louis Marx Dalek toys is a low point. Better that, though, than Louis Marks' Daleks – there'd only be three of 'em twitching away in that cavern. ▸

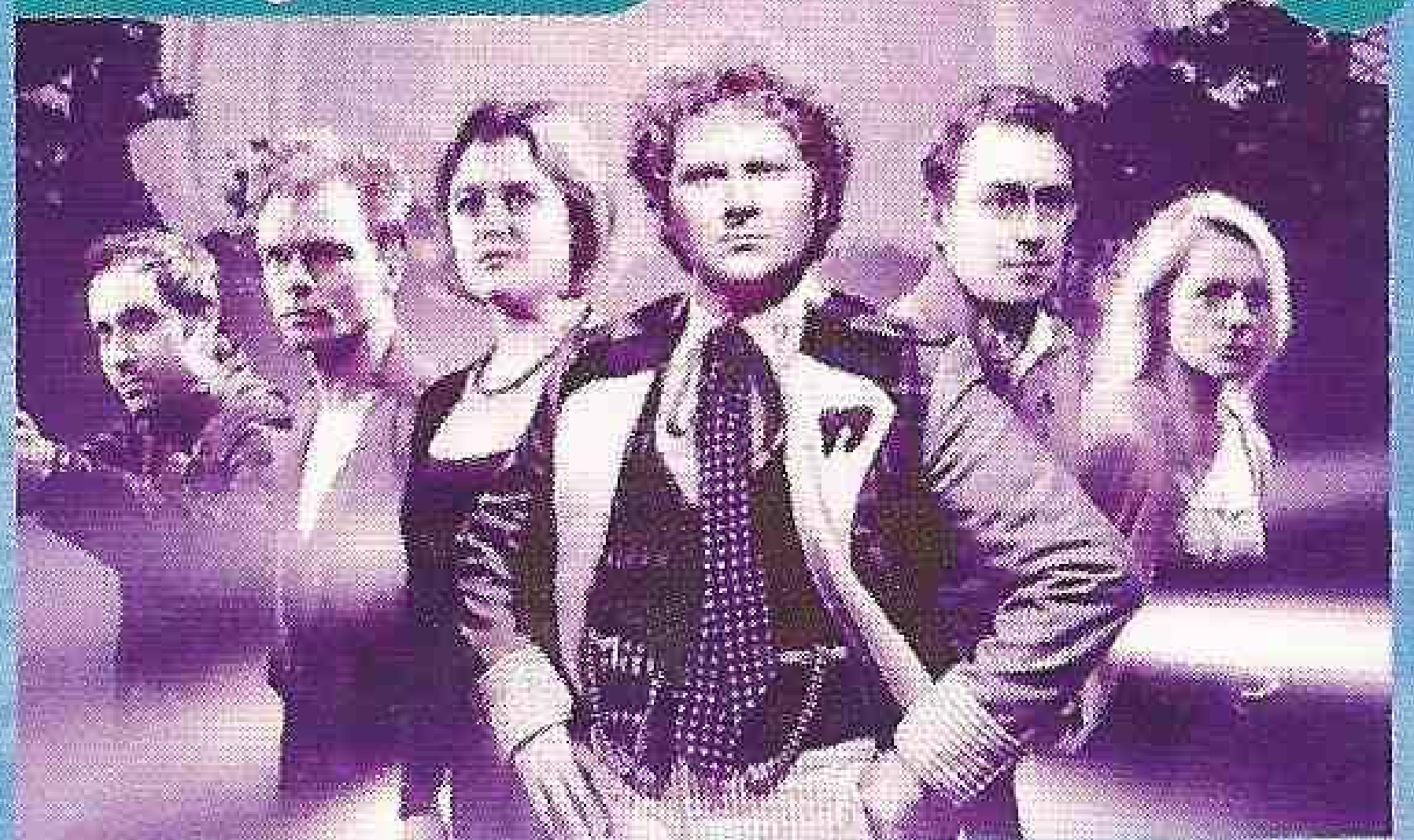


ALSO INSIDE!

The Shadow People 60

» 'It's like *Countrycide*, but with less splatter...'

Blue Forgotten Planet 61



» 'The plot twists are both logical and surprising...'

The Day of the Troll 62

» 'From the start it has a rich, gothic atmosphere...'

The Sarah Jane Adventures: The Shadow People

The Sarah Jane Adventures
The Shadow People
Written by Scott Handcock

Audio Reading BBC Audio
Written by Scott Handcock
Read by Elisabeth Sladen
RRP £5.87

WHEN A GEOGRAPHY FIELD TRIP bus breaks down in Snowdonia, Sarah Jane and the gang find themselves stranded in the middle of nowhere. Sarah Jane, however, gets a feeling that the she and her friends are not the only ones left out in the open; and when Rani is found to be in two places at once, Sarah Jane becomes convinced that the group has been infiltrated by a shape-shifting alien.

Scott Handcock's story is like the *SJA* equivalent of the *Torchwood* episode *Countrycide*, but without the cannibals and far less blood and splatter. Removed from Bannerman Road and super-computer Mr Smith, the four friends are forced to act on their wits and instincts. No doubt Mr Smith would have singled out the doppelgängers with a quick body scan, but out in the wilds it's down to Sarah Jane to contrive a camp-side ghost story competition and watch to see which of the party flinches when the tales get too close to the truth.

The story evokes a nice sense of isolation – the Welsh Tourist Board won't have anything to complain about, as the amount of description lavished on Snowdonia's valleys and lakes makes the first half sound like an audio advert for the area. Sladen reads well, enjoying the charm and bravado of Clyde Langer's character in particular.

Compared to the gothic horror of Handcock's previous audio, the Tenth Doctor story *The Rising Night*, this is certainly a lot tamer, the series' CBBC roots perhaps reining the author in a bit to produce an ending that's touchy-feely. On the other hand, the TV series has featured aliens that are out-and-out villains, so there's no reason why these audios shouldn't do the same once in a while. **VANESSA BISHOP**

It's a pivotal moment in Episode Three, and one we can enjoy in colour for the first time since 1973. Thanks to a scientific alchemy presumably dreamt up in a David Whitaker script, the surviving black and white print of this part has finally ceded the red, green and blue info it had squirreled away. The result? There's almost nothing to say. It just looks *right*. A triumph.

And isn't it appropriate that this, the 'Hai!' karate era of *Doctor Who*, is benefiting from a glam makeover? In Barry Letts, the series enjoyed its most visual producer ever – personally championing CSO and presiding over an unforeseen aesthetic coalescence between *Doctor Who* and *Top of the Pops* – but let's not undersell his other contributions.

There are threads of morality wound through both tales, many spun by Letts himself. Both *Frontier* and *Planet* examine the sacrifices demanded by leadership – General Williams ruefully says to the President. "We used to be friends, once," while Thal leader Taron feels compromised by the arrival of Rebec on Spiridon: "Because I love you, I can't convert you into a cipher. Your being here might be the very reason the Daleks win."

The most overt spot of moralising, though, is the Doctor's counsel at the close of *Planet*, inserted at Letts' insistence: "Don't make war sound like an exciting and thrilling game." However, it's proceeded by an equally winning moment, when reluctant freedom fighter Codal gently says: "You've done a lot for me Doctor. Thank you. Thank you."

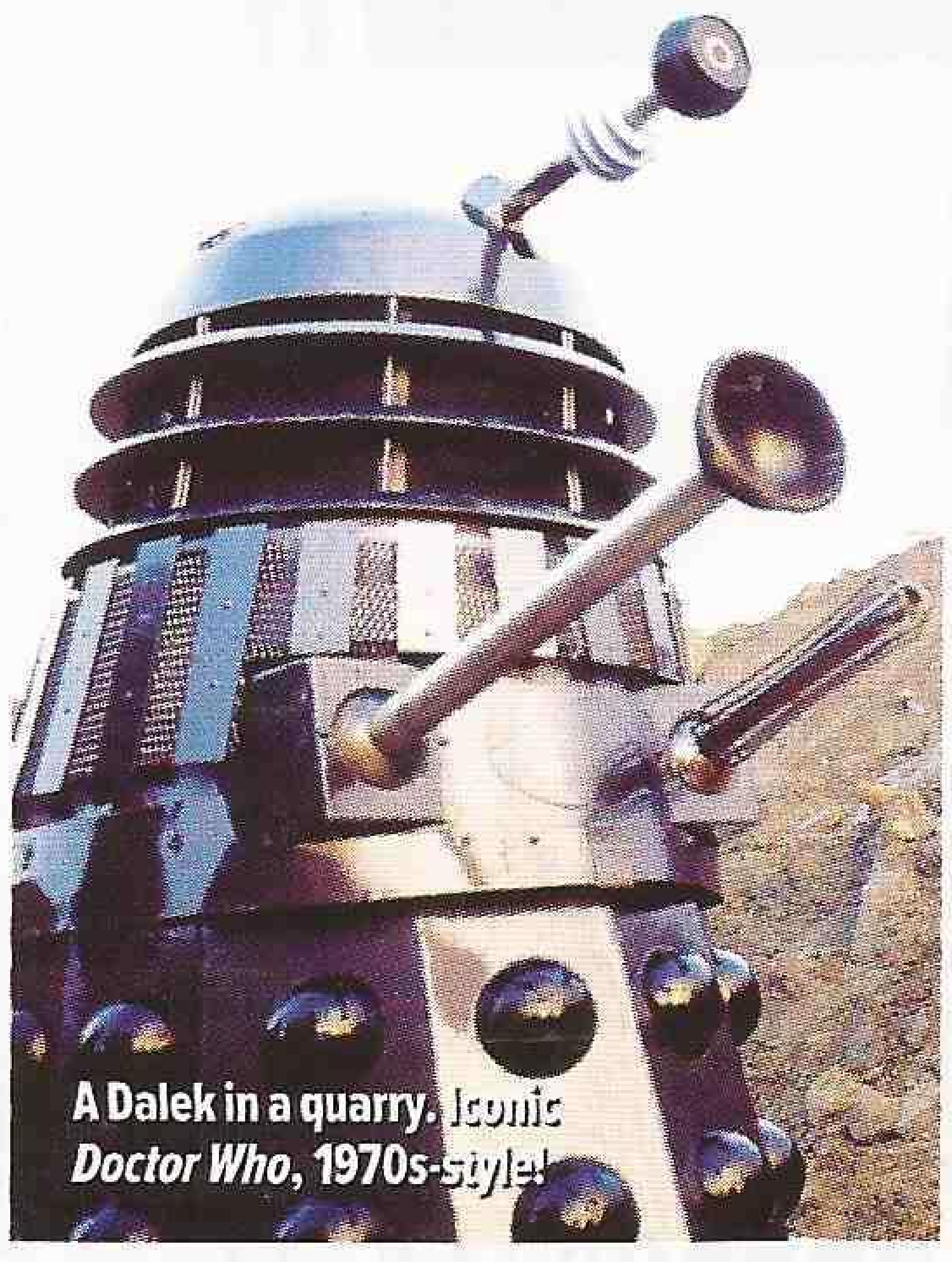
This Doctor, more than ever, is an enabler. Just look at Jo. Because of him she now has the wherewithal to send a distress signal from the Ogron planet, and the chutzpah to strike out alone in an alien jungle, leaving the Doctor recuperating in the TARDIS' MFI concession. Get this: she even confounds the Master's attempts at hypnosis...

> 'Both *Frontier* and *Planet* are *Doctor Who* told on an epic scale...'

Ah yes, the Master. It's said Jon Pertwee insisted on 'moments of charm' in scripts, lest the Doctor appear insufferable. Roger Delgado never needed such a clause. A one-man charm offensive, he oozes through *Frontier in Space*, with odd colloquialisms ("Do you really wish to vegetate in this hold for the rest of yer natural?") and homilies ("Be it ever so humble, there's no place like home."). It's off-pace for a galactic super-villain... and brilliant. Both *Frontier* and *Planet* are, at heart, slightly po-faced stories, but you only really notice it in the latter where there's no Delgado to buoy things along.

Sadly, *Frontier* is infamous for being his *Doctor Who* curtain-call and although that final scene is horribly fumbled, back in Episode Four you'll find the Master's best ever moment. It's when, supposedly *en route* to Sirius 4, he kicks back with HG Wells' *The War of the Worlds*. A sight gag on the story, there's a greater implication. The Master takes along reading material to get him through the *longueurs* of intergalactic villainy – a tiny, but vital detail. He loves his job, but the commute's a bitch. "Thanks to passenger action, there will be delays to your service – the chances of anything coming from Mars are a million to one, we're advised." Oh well, out with the book...

Thanks purely to timing, for now this release is also Barry Letts' closing statement on *Doctor Who*. (As **DWM** goes to press, his autobiography, due to be published posthumously, is some weeks away.) Happily, these 12 episodes present a fine refrain to bow out on. They're workmanlike in the best possible sense, speaking of an artisan producer who really knew his business and put a lot of love into it.



A Dalek in a quarry. Iconic *Doctor Who*, 1970s-style!

DVD Extras

Fantasy and reality merge in the box set's most enjoyable extra – a 12-minute sequence taken from two editions of 1973 *Blue Peter*. Appealing for the recovery of two Daleks stolen outside TVC, Peter Purves and co gravely advise us – should we need guidance recognising the errant ETs – they stand 5ft 6inches tall.

Fade-up on the following episode, and there's good news – both have been recovered. Pete's relishing the chance to show-off his journalist chops, so it's off to East Dulwich and an array of 1973 societal archetypes: investigating plod PC Forward, *nouveau riche* Mr Harding who found a metal meany stashed under his sports car's tarpaulin, and then on to Ealing and three uniformed nurses who discovered the second escapee. Finally there's policeman's son, plucky Matthew Pinchbeck who reveals how he spotted a long-haired man bundling that Dalek out of a transit van.

Back in the studio, the *Blue Peter* gang is heaving both day-trippers into a truck to be returned to BBC props. Bashed-up Ealing Dalek whimpers: "Forward to the recovery van! ... I am damaged!"

Two-part *The Perfect Scenario*, produced and directed by Steve Broster, can't match that for infotainment. Cloaked as a sci-fi docu-drama, it's a muddle. On an oxygen-depleted world, Zed keeps the populace sedated by spinning stories. He turns to 1973 *Doctor Who* for inspiration, cuing up reams of contrived chat about the politics behind both adventures on this release. Of *Frontier* he ponders flatly: "Six episodes of interplanetary diplomacy and imprisonment? What's that all about?" The mind fails to boggle.

A GSCE social science discourse on *Doctor Who* is not an easy sell. If you do try it, the viewer must be assured of the credentials of all involved. A cut'n'shut of genuine proponents and fictitious talking heads just won't do. It doesn't help that the mouthpieces for David Harley's script are awful. Surely the phrase "pinko liberal lefties" (thanks, 'Martin Banderblit, MP') hasn't seen the light of day since *Fairly Secret Army*? Worse still, this slack attitude to fact and fiction results in the uncomfortable sight of a visibly ill Barry Letts talking to us from the year '2016'.

Broster's other efforts, *The Space War* and *The Rumble in the Jungle*, are much better. It's straightforward chat as cast and crew share their memories. Katy Manning enthuses about her karate outfit in *Frontier* with its "wrap-over doofer-doofer," while Bernard Horsfall (Taron in *Planet*) is beautifully succinct in describing how quality TV should tackle weighty themes: "You send very brief telegrams, that's the essence of good writing."

The *Stripped For Action* series continues, considering both the Third Doctor's stint in the funny pages, and the Daleks' conquest of 1960s comics. Of the latter, former **DWM** editor Clayton Hickman boldly opines: "Probably the most beautiful piece of *Doctor Who*-related ephemera there's ever been."

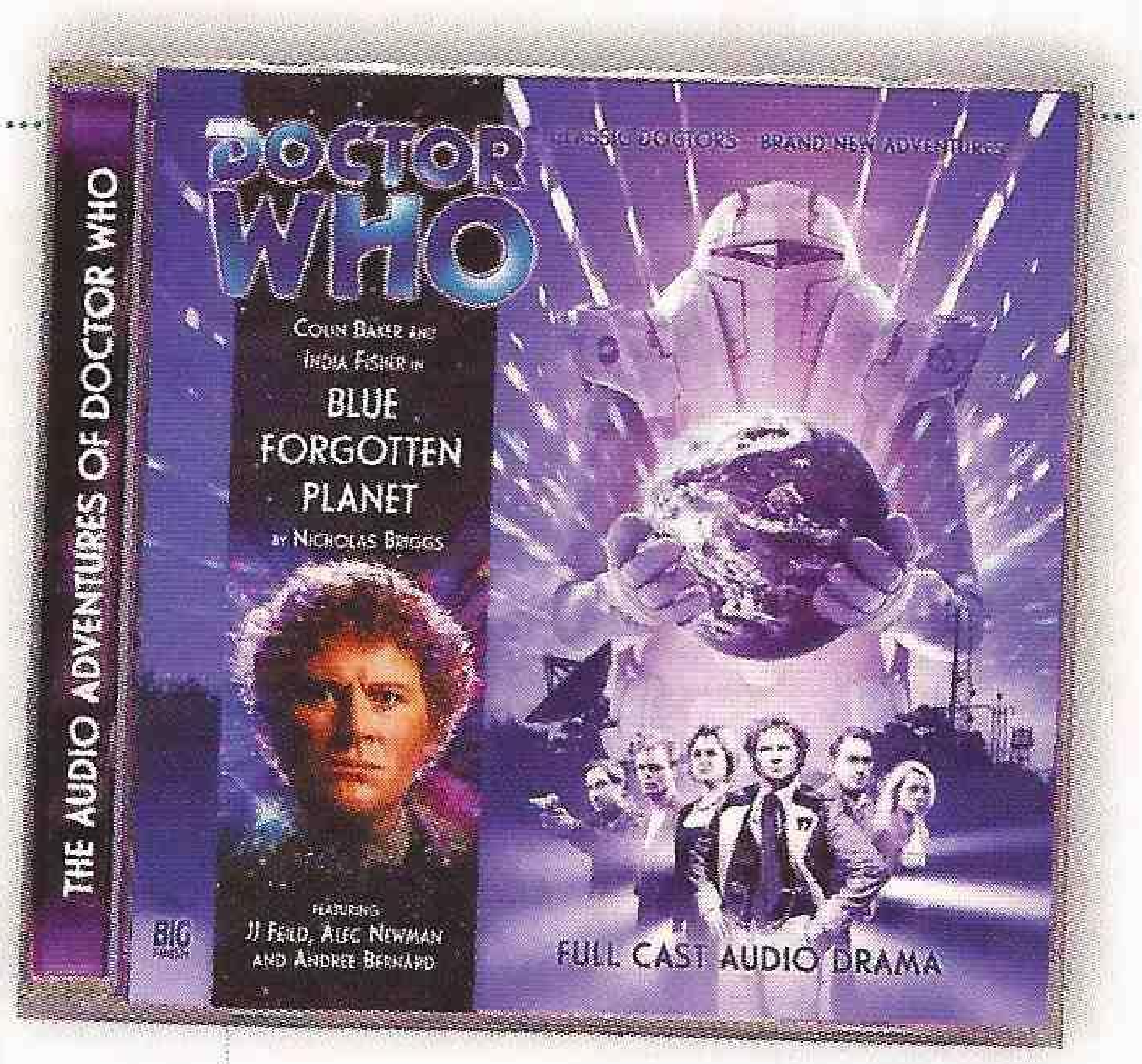
The short documentary detailing the colourisation process is wonderful, finding reason to throw in a shockingly homoerotic UK Gold ident from the mid 1990s, and a snatch of *Tomorrow's World*. Better yet, your reviewer came away with some semblance of understanding how the process of teasing colour signals out of black and white actually works.

And then the commentaries. For *Planet*, this is marshalled by Hickman, who prompts Terrance Dicks to roar, "I'm astonished that you are asking these questions!" when Hickman wonders if the script editor ever made it onto the studio floor during recording. It's great stuff, and prompts a lively discussion about the mechanics of putting *Doctor Who* together in the 1970s.

Obviously, the contributions of Barry Letts – who features on both, and chairs the *Planet* session – feel hugely poignant. He comes across as a very principled, but fair man. Anger at mistakes made by Paul Bernard in *Frontier* is undimmed by time, but he's careful not to rubbish the director, giving him credit for his huge artistic input. He takes a similar approach to that risible Dalek army shot... but concludes, with a philosophical puff, "You can't win 'em all." **GRAHAM KIBBLE-WHITE**

» Blue Forgotten Planet

Audio Drama Big Finish
Starring Colin Baker, India Fisher, Andree Bernard, Alec Newman **Written by** Nicholas Briggs **RRP** £14.99


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
COLIN BAKER AND INDIA FISHER IN
BLUE FORGOTTEN PLANET
BY NICHOLAS BRIGGS
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING JJ FEILD, ALEC NEWMAN AND ANDREE BERNARD
FULL CAST AUDIO DRAMA
BIG FINISH

A STOWAWAY; RESCUED FROM certain death on the R101, her existence is a slap in the face to the laws of time. She travelled with the Eighth Doctor for years – he even abandoned this universe to save her life. Leaving him in a fit of pique, the Edwardian adventuress has been travelling for the last couple of years with the Sixth Doctor – spinning outrageous yarns to prevent him from realising he's journeying with a companion from his own future. But – given that the Eighth Doctor didn't recognise her from his past – Charley has always known that her time is running out.

At the start of this trilogy of plays Charley swapped places with Mila, who took on Charley's appearance and left her to the mercy of the Viyrans. But when the TARDIS arrives on the blue, forgotten planet, the two Charleys' destinies look like they will finally collide.

There are several mysteries for the Sixth Doctor to solve: firstly, where has he arrived? The planet seems strangely familiar, although terribly scarred. Then there is the matter of the plague that is affecting human beings – one that the Viyrans seem to be holding at bay for their allies. And then there's Charley.

Blue Forgotten Planet's problem is that the most important mystery is the one that occupies the Doctor the least. This is Charley's final appearance: having travelled with two Doctors for nine years, you might have expected her to be at the heart of the play. Instead, her story unfolds at the peripheries: the mystery of the virus and the Doctor's solution to it should be secondary to the fate of a beloved regular, particularly given the added complication of Mila.

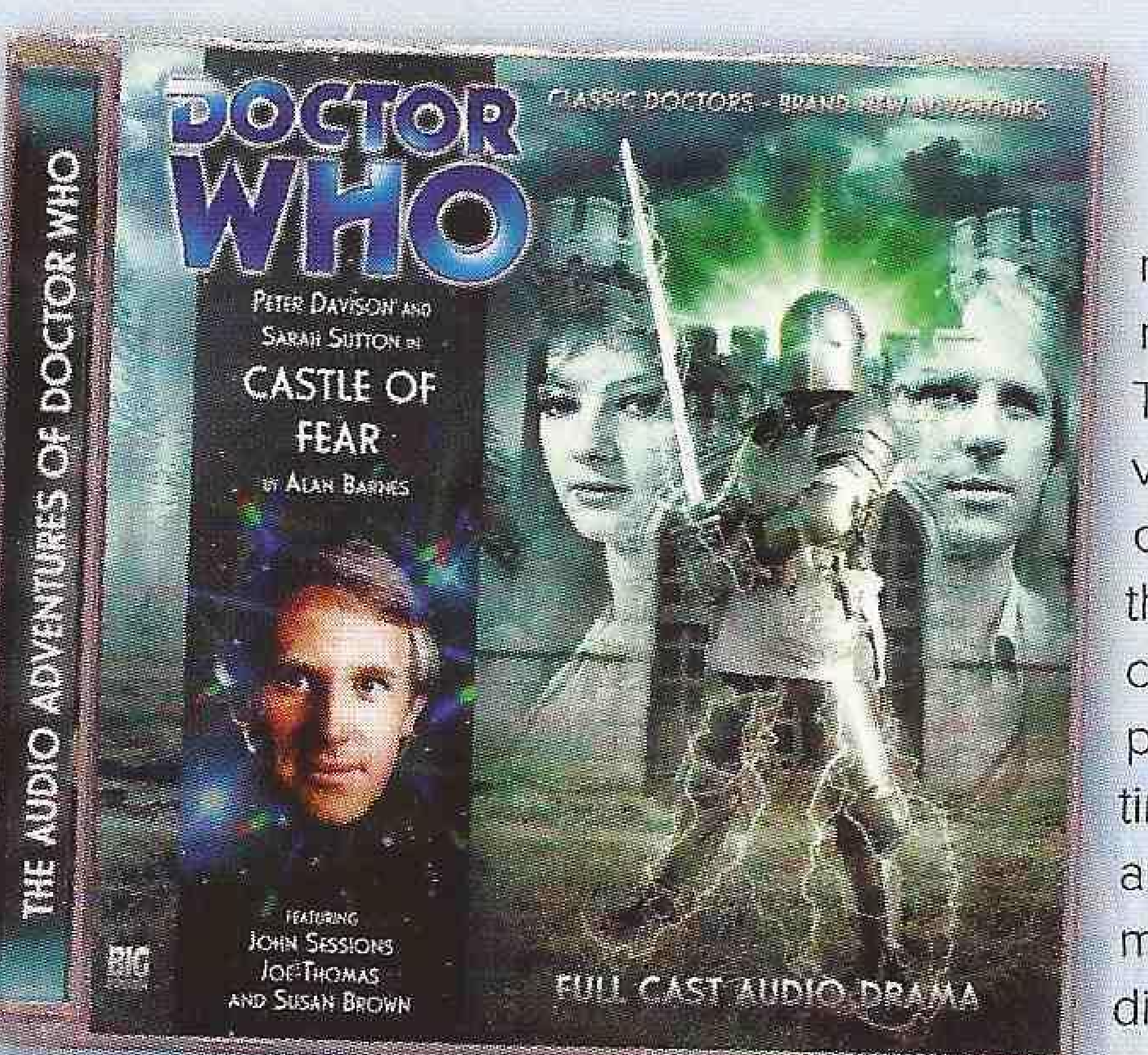
Aside from a glorious speech towards the end of the fourth episode, Charley and Mila take a back seat to the Doctor's adventures with the guest cast. As a result, *Blue Forgotten Planet* is not quite the farewell it could have been.

Our two leading actors are as excellent as ever. Colin Baker's elegiac Sixth Doctor moves from awed wonder to wistfulness, and India Fisher impresses as always in her dual roles: her final goodbye is appropriately tearful. Of the supporting cast, both Andree Bernard and Alec Newman make for a believably real couple. Equally, much of the plot works well – the plot twists are satisfyingly both logical and surprising, the Viyrans are on form and that technobabble solution does make a kind of sense.

While it would have been satisfying to have had more made of Charley's dilemma and of her confessions to the Doctor, the play remains solid stuff, if not the absolute best that this mini-season has had to offer.
MATT MICHAEL

» Castle of Fear

Audio Drama Big Finish
Starring Peter Davison, Nicola Bryant, John Sessions, Joe Thomas **Written by** Alan Barnes **RRP** £14.99


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PETER DAVISON AND SARAH SUTTON IN
CASTLE OF FEAR
BY ALAN BARNES
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING JOHN SESSIONS, JOE THOMAS AND SUSAN BROWN
FULL CAST AUDIO DRAMA
BIG FINISH

STOCKBRIDGE HAS FEATURED heavily in the Fifth Doctor's life. He spent many happy – and eventful – months there during the early 1980s [*in DWM's comic strips – Ed*], so it seems entirely apt that this latest trilogy of audios should see him revisit the place this time with Nyssa in tow. The first in the series sees the two arriving in 1899 to witness the Boxing Day mummers' play: a tradition that has endured for centuries, and one that to the Doctor's consternation includes many elements that feel *very* out of place.

Further investigation points the way to a worrying fact – for events in the late nineteenth century seem in some way to be linked to something that happened in the twelfth. Something that involved the Doctor and Nyssa, and which threatens to destroy them...

It's strange to be listening to *Castle of Fear* in October given both its festive theme and rather broad execution. This feels more like one of Big Finish's jolly old Christmas offerings, where everyone is having fun after the brandy-soaked pudding and some of the silly voices are easier to excuse. Take our noble French knight, Roland of Brittany, whose French accent is straight out of *'Allo 'Allo*. Or Hubert, Earl of Mummerset: a plummy oaf. Even the peasants (or serfs) are in on the joke, making anachronistic comments and acting like they're taking part in a *Monty Python* movie.

The effect tends to be that the play can become far *too* silly, as the Pythons' own humourless Colonel might have observed, undermining any particular sense of threat. In this sense, this is quite unlike Alan Barnes' other plays (and the most successful horror-comedy *Doctor Who* stories), where the danger to the Doctor and his friends is usually well-defined and unsettling. However, perhaps it's right to aim for the funny bone rather than the gut when your cast includes such comic luminaries as Joe Thomas (from *The Inbetweeners*) and John Sessions (from everything).

Once you get over some of the OTT daftness, there's much to admire about the play. There's a theme that no-one is quite what they appear: and in this sense one or two of those phoney accents make much more sense. The play's villain is an old enemy of the Doctor's, cleverly placed in this time period, and with a memorably distinctive voice, like a cross between a Dalek and a Sontaran. Even Nyssa might be more than she's letting on – and Sarah Sutton, who gets loads to do in this adventure, gives a smashing performance.

Through it all wanders Peter Davison's continually exasperated Fifth Doctor, with that slight edge of barely-contained hysteria in his voice. There's a lovely moment when he thinks that Nyssa is dead, and the understated way in which he says that he was very fond of her speaks volumes.

The final impression is that this is good fun and well played, even if at times the comedy works to its detriment.
MATT MICHAEL

> **'This feels like a jolly old Christmas offering, with everybody having fun...'**

» The Sarah Jane Adventures: The White Wolf

BBC
THE Sarah Jane ADVENTURES
The White Wolf
Written by Gary Russell

Audio Reading BBC Audio
Written by Gary Russell
Read by Elisabeth Sladen
RRP £5.87

GARY RUSSELL'S STORY TAPS INTO the eerie appeal of hillside chalk figures – in this case, a huge white wolf that sits above the out of the way village of Wolfenden. Or at least, that's how it starts. Actually, the wolf works out to be not much more than a piece of atmospheric imagery, and the real story revolves around Eddison Clough, a Wolfenden villager who possesses a photograph proving he was once close friends with Sarah Jane's Aunt Lavinia, but oddly has no memory of ever having met her.

Russell keeps his listeners on their toes by telling the first part of the story out of sequence. It opens with Sarah and the gang already snooping around Wolfenden, before switching back to Sarah Jane's West London home and the day Eddison's letter arrives. This kind of trickery certainly keeps things interesting. Less successful, however, is the plot's clarity. Sarah suspects Eddison's memory loss is due to alien intervention. When this is found to be the case, the explanation of what's really been going on in Wolfenden is rather too complicated to be fully grasped on the first listen.

Any story that deals with the memory of Aunt Lavinia is going to produce some purple prose from Sarah Jane – and Sladen delivers these moments wonderfully. Wolfenden's strange and secretive community also means that the story just nudges ahead of the other recent release, *The Shadow People*, in terms of creepiness. What's unfortunate is that the two stories have such similar settings. Both take Sarah Jane into the countryside and both end up in caves packed full of alien technology. The outcome doesn't do either many favours. Whichever audio you decide to listen to second, it may sound a little familiar. **VANESSA BISHOP**

The Pyralis Effect

DOCTOR WHO
THE PYRALIS EFFECT
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

Audio Drama Big Finish
Starring Lalla Ward
Written by George Mann
RRP £8.99

LALLA WARD NARRATES THIS latest *Companion Chronicle*, which sees the Fourth Doctor and Romana arriving on a vast spaceship somewhere in the vicinity of Gallifrey. After an atmospheric opening section, in which Romana ponders her feelings towards the Time Lords, she discovers a bizarre creature locked away, and – rather recklessly – releases it. From this point on the play is all go, with the spacecraft's crew unleashing a trapped horror – the Pyralis – from its imprisonment and seemingly condemning everyone on board to a terrible death.

Ward gives a spirited reading, injecting uncharacteristic panic and fear when Romana is threatened by the Pyralis – a canny move, given her normally aloof demeanour, and one that heightens the sense of danger. Wisely, she doesn't attempt to imitate Tom Baker's voice, but gets the gist of his character across with a few well-judged touches like his dismissive "Pah!"

The Pyralis themselves, ghostly and nightmarish, are suitably grandiose monsters – like the Vampires and the Racnoss, something awful from Gallifrey's past once more set loose on the universe. However, they aren't the only killers on board the Myriad, and the second episode oddly, but satisfyingly, balances between the apocalyptic threat of the aliens and a more intimate murder mystery – satisfying, as the two plot threads start to intertwine.

Though its blurb and some plot elements suggest that *The Pyralis Effect* might just be a mish-mash of plot points we've seen before – *The Ark in Space* meets *Underworld* – it develops in unexpected ways. Dark and rich, it's another very strong release. **MATT MICHAEL**

The Day of the Troll

BBC Audio
DOCTOR·WHO
Read by David Tennant
The Day of the Troll
An exclusive audio adventure written by Simon Messingham

Audio Reading BBC Audio
Featuring The Tenth Doctor **Read by** David Tennant
Written by Simon Messingham **RRP** £9.78

OUTGOING DOCTORS TRADITIONALLY have a cooling-down period after filming their last episodes. Not so David Tennant who, while officially still the current incarnation, has taken on board a variety of associated projects, including the reading of a number of specially-written audio exclusives. The first of these is this decidedly ghoulish tale set in the blighted, barren wastelands of a future Britain.

With Earth recovering from the effects of a Second Ice Age, and with most of the population having decamped to the Equator, scientists are turning England into a giant agricultural centre in an attempt to alleviate world starvation. The project, however, is failing. The crops refuse to grow and the ground seems somehow poisoned. By the time the Doctor arrives, things have grown even worse. Something has risen to the surface and, with an intimate knowledge of the project's research facility, is picking off its scientists one by one.

Of course, this isn't the first story to deal with the effects of a Second Ice Age. The 1967 Second Doctor story *The Ice Warriors* tackled the idea head on, and a direct reference to it clearly puts Messingham's story in a similar period of future Earth history. The idea of scientists setting up their bases in sprawling stately homes is also continued, and the wet and thundery environs of *The Day of Troll* give the story a rich gothic atmosphere from the start. The story is blessed with some effective imagery: the old railway bridge – the site where the research team's leader mysteriously vanished – that sits on the landscape like a gaping, muddy wound; and the moment where the Doctor gathers the staff to tell them they are battling something he describes as 'a troll', just such a nightmarish image rises up in the window behind him. And while the first half is devoted to creating an atmosphere of isolation and fear, Messingham doesn't forget the need for some action in a rip-roaring second half that sees a small army arrive to fend off a landscape of reanimated dead roots and twigs.

As fun and exciting as all this is though, some of the nitty-gritty of the plot – what the troll actually is and where it originally came from – probably sails a little too close to a classic Tom Baker story to be easily ignored. Having the Doctor recognising the similarity is one way of legitimising it, but most listeners will have made the connection before him and once the story starts down that path, it appears boxed in and unable to add anything new.

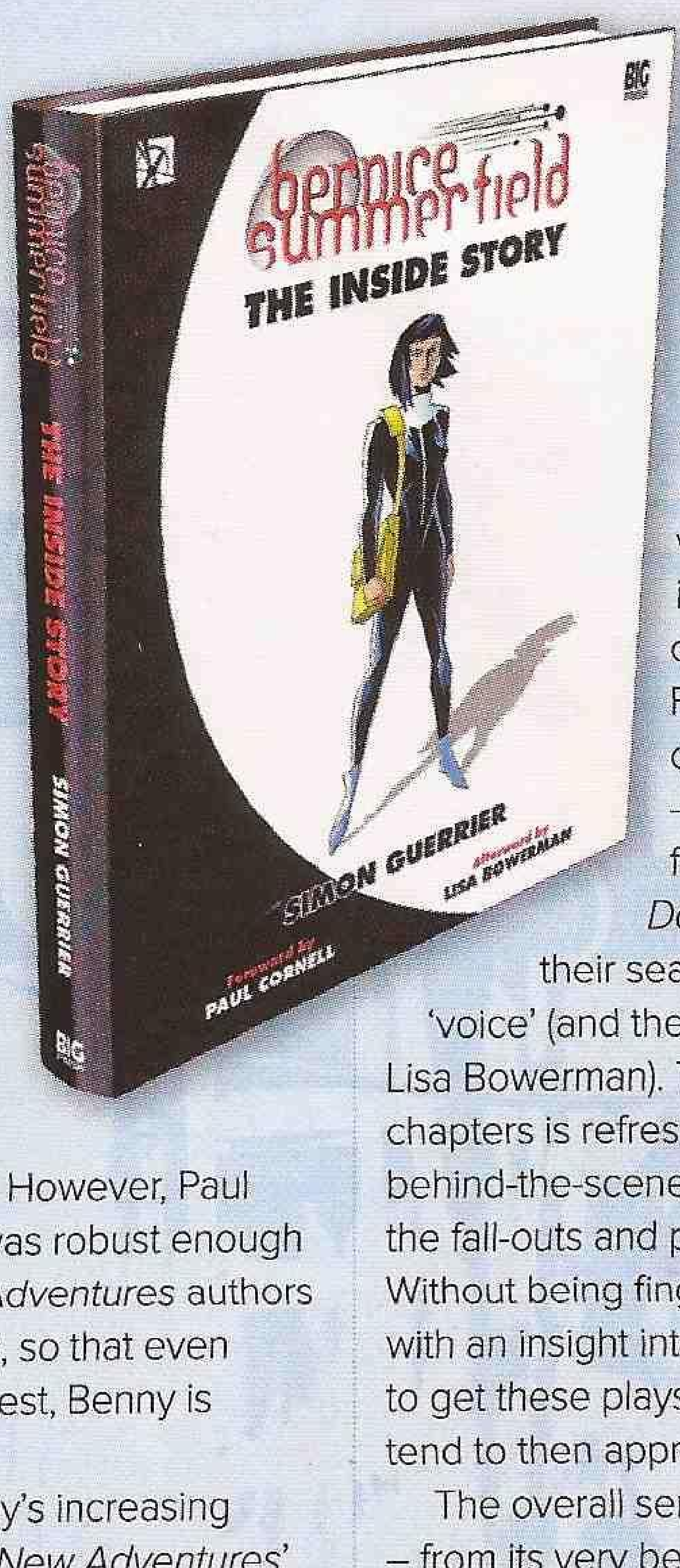
Messingham's Tenth Doctor is more carefree than we've been used to of late, and Tennant responds with a charismatic performance in which you can almost hear the winks and grins. BBC Audio has had so many people read Tenth Doctor stories over the last four years that having the genuine article back is noteworthy enough. But it's worth pointing out just how good a reader Tennant is in his own right. He even overcomes the Achilles Heel of such recordings – a convincing alien voice. Although an infrequent contributor to the range, he'll be sorely missed when the range moves on to the Eleventh Doctor. **VANESSA BISHOP**

Bernice Summerfield – The Inside Story

Hardback Big Finish
Written by Simon Guerrier **RRP** £29.99

BERNICE SURPRISE SUMMERFIELD: archaeologist (or fraud); *bonne vivante* (or drunk); trained soldier (and pacifist), and galactic adventuress (and single mother). Companion to the Seventh and Eighth Doctors, but playing second fiddle to neither. Long before Martha Jones or Donna Noble appeared in the Doctor's life, Benny was there, looking after a human John Smith as he hid from aliens, fighting Daleks, saving the world from invasion and keeping the Time Lord in line with a well-judged witty put-down.

This mammoth book, clocking in at well over 300 pages, tells the story of Benny from her origins as one of several potential companions to the Seventh Doctor in books, through her post-Doctor *New Adventures* and to her rebirth, in the form of Lisa Bowerman, in ten series' worth of audios, short story collections and novels. It's a story almost as far-fetched as some of Benny's more outlandish adventures; who would have thought back in 1992 that she'd still be going strong 17 years later?



Author Simon Guerrier has interviewed all of Bernice's significant others so that the reader feels nothing has been missed. Each of her appearances in print or on audio is covered by a separate article. Especially of interest are the early *New Adventures*, because they remind us that, as familiar as she has become, it took some time for Benny to find her voice. In many of her initial appearances she was sidelined or misjudged. However, Paul Cornell's vision of her was robust enough to give the other *New Adventures* authors something to latch onto, so that even when she's not at her best, Benny is never a complete miss.

Guerrier charts Benny's increasing significance during the *New Adventures*' 'golden age' in the mid-1990s, which meant that it was a no-brainer that she would become Virgin Publishing's central character when the company decided to continue the novels without the Doctor. Most interesting are the efforts of an embryonic Big Finish to launch a range of Benny audio plays – which, in a circular fashion, begat the *Doctor Who* audios – and their search for an appropriate 'voice' (and the inspired choice of Lisa Bowerman). The candour of these chapters is refreshing given that many behind-the-scenes books can gloss over the fall-outs and problems in production. Without being finger-pointing, you're left with an insight into just how difficult it was to get these plays off the ground, and tend to then appreciate them all the more.

The overall sense is that Benny's story – from its very beginning, and particularly when Big Finish took it over – was a labour of love: something that's also true of this book. A long time in the making, and absolutely worth the wait, this is the definitive story of one of *Doctor Who*'s most enduring and well-loved characters. Essential. **MATT MICHAEL**

'Benny's story is a labour of love – and that's also true of this book...'

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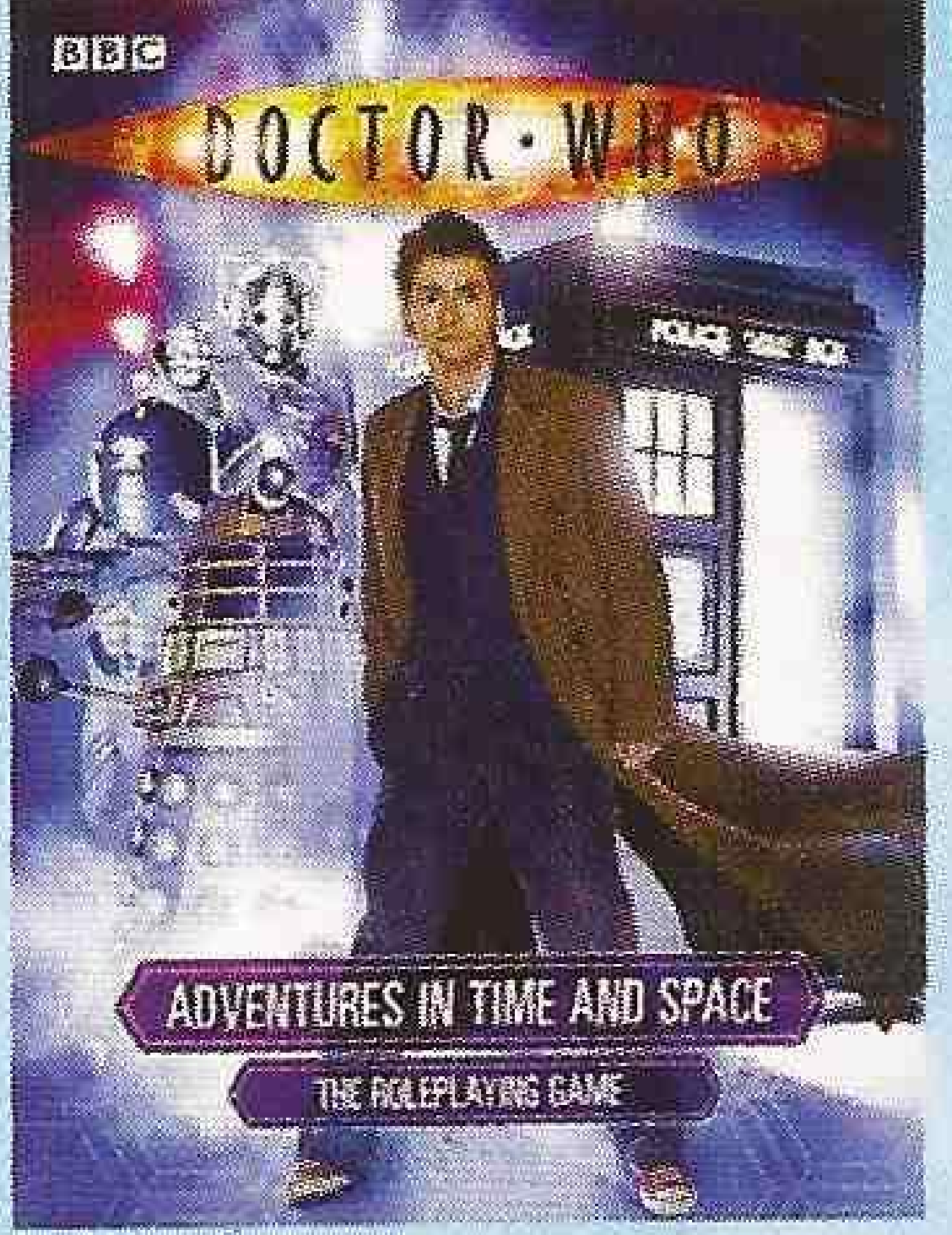
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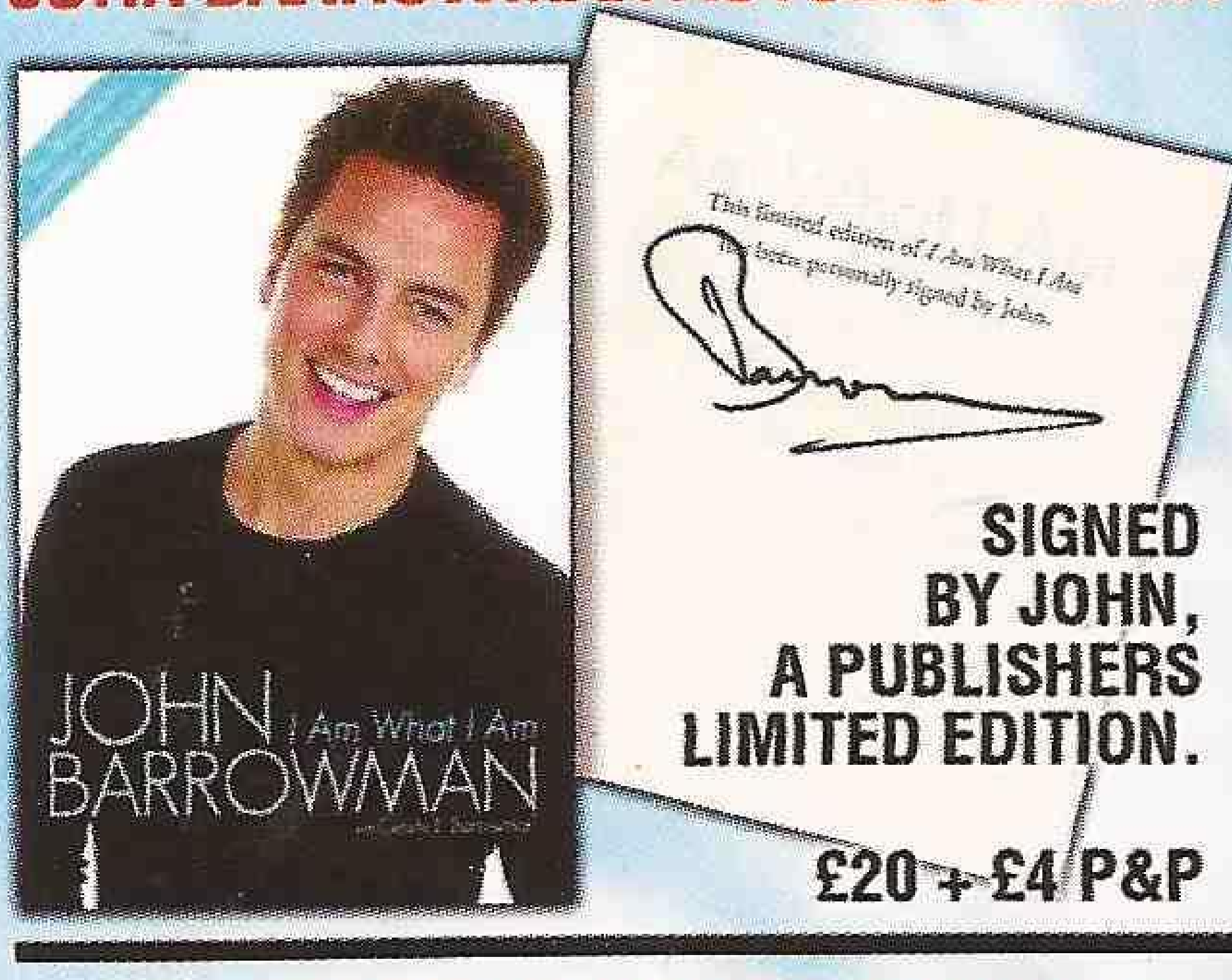
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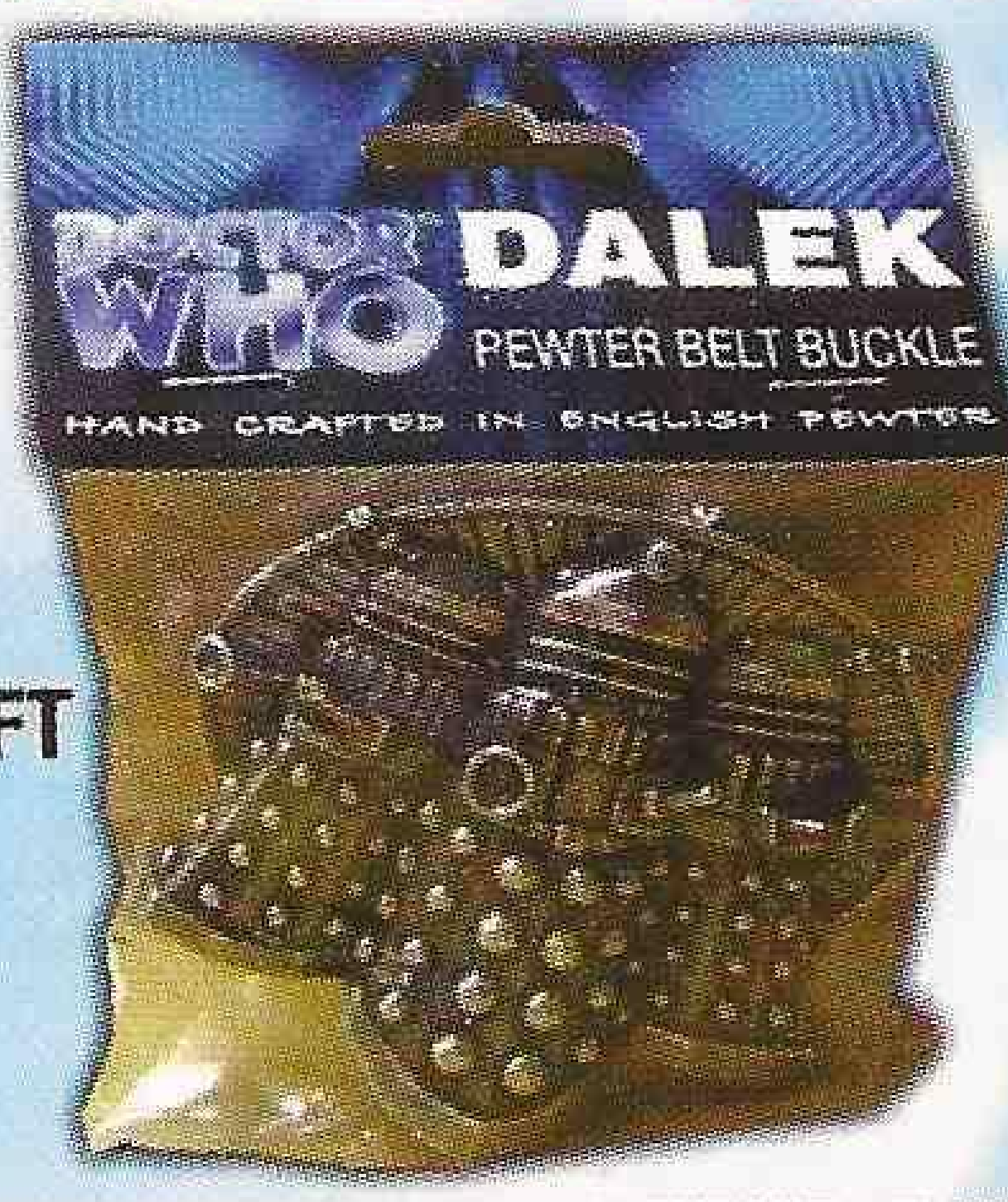
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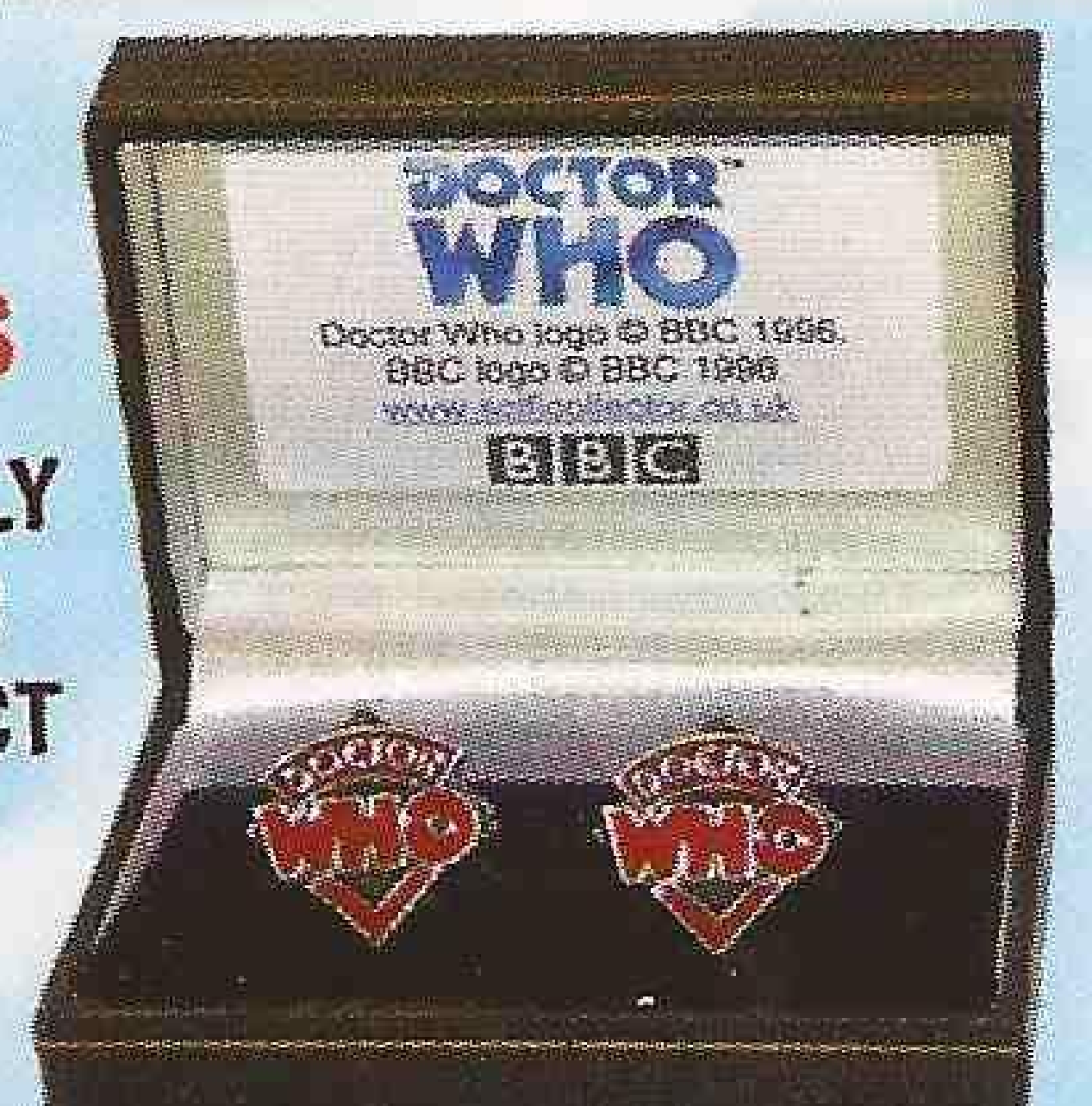
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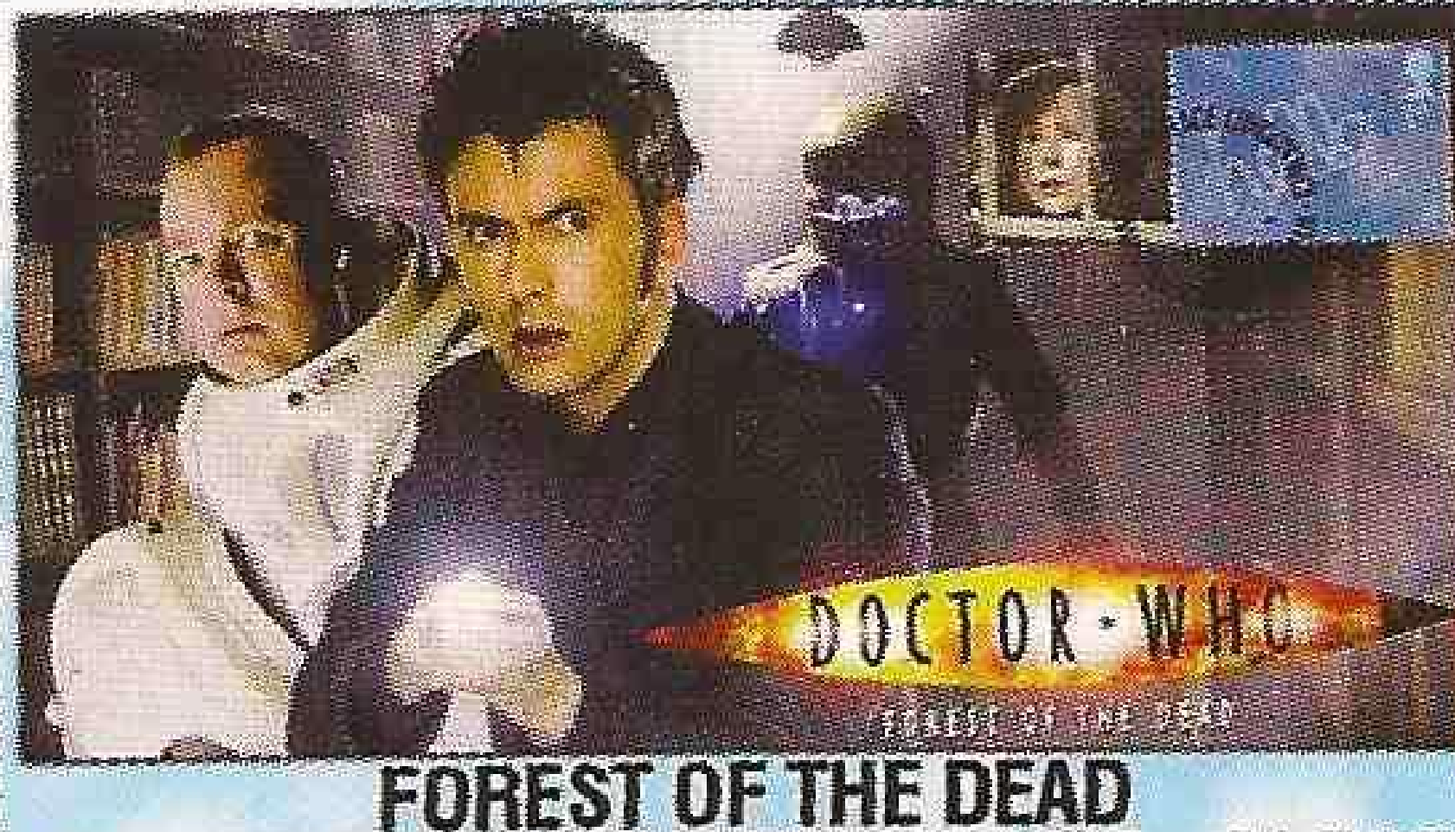
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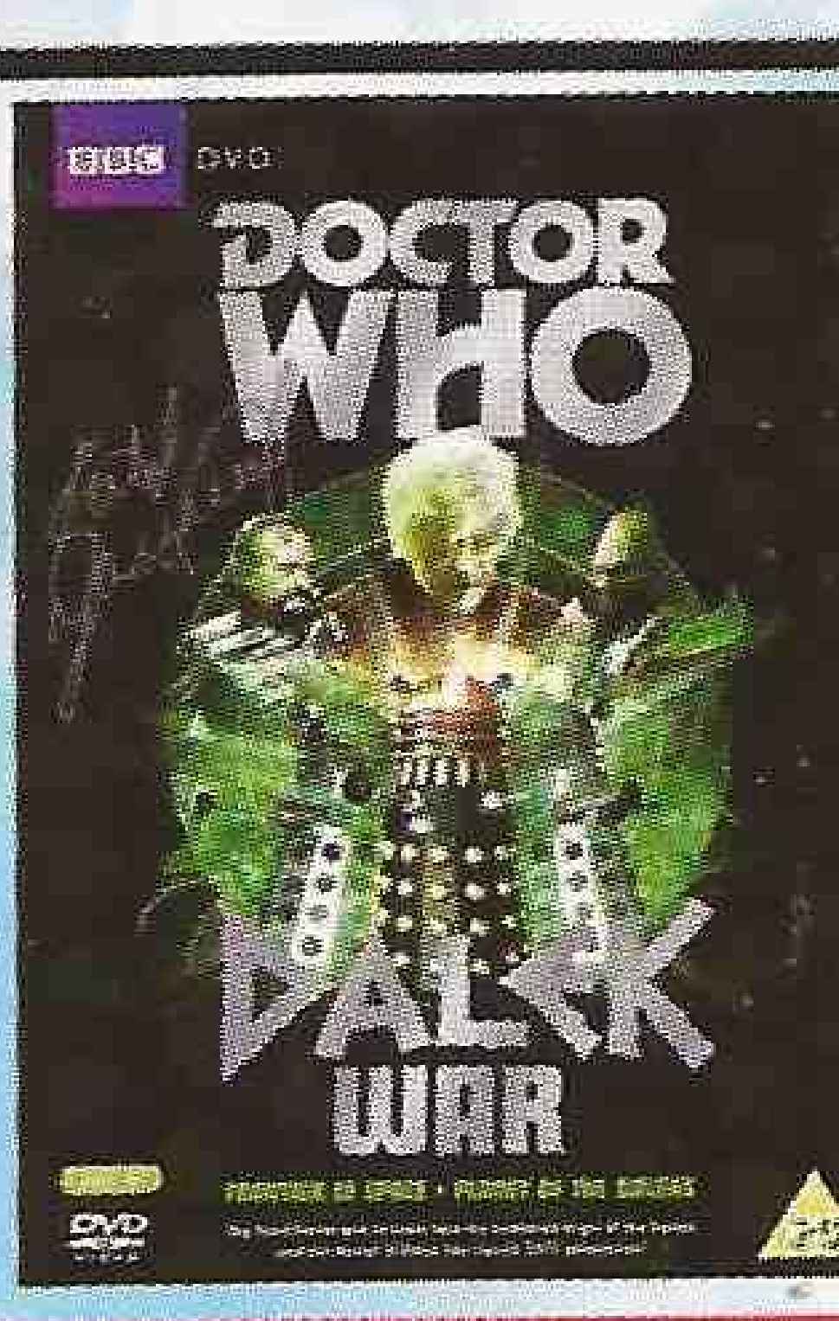
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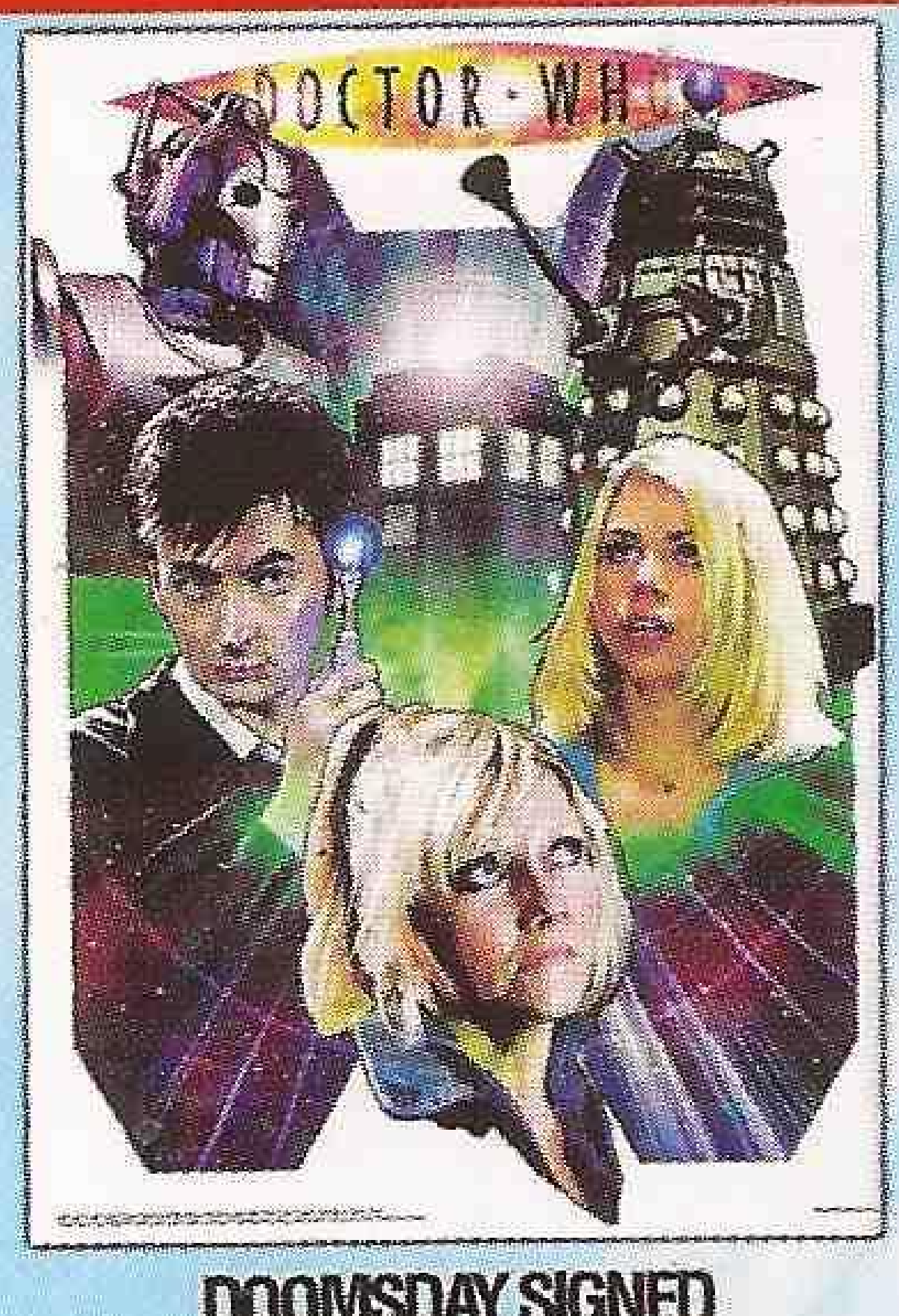

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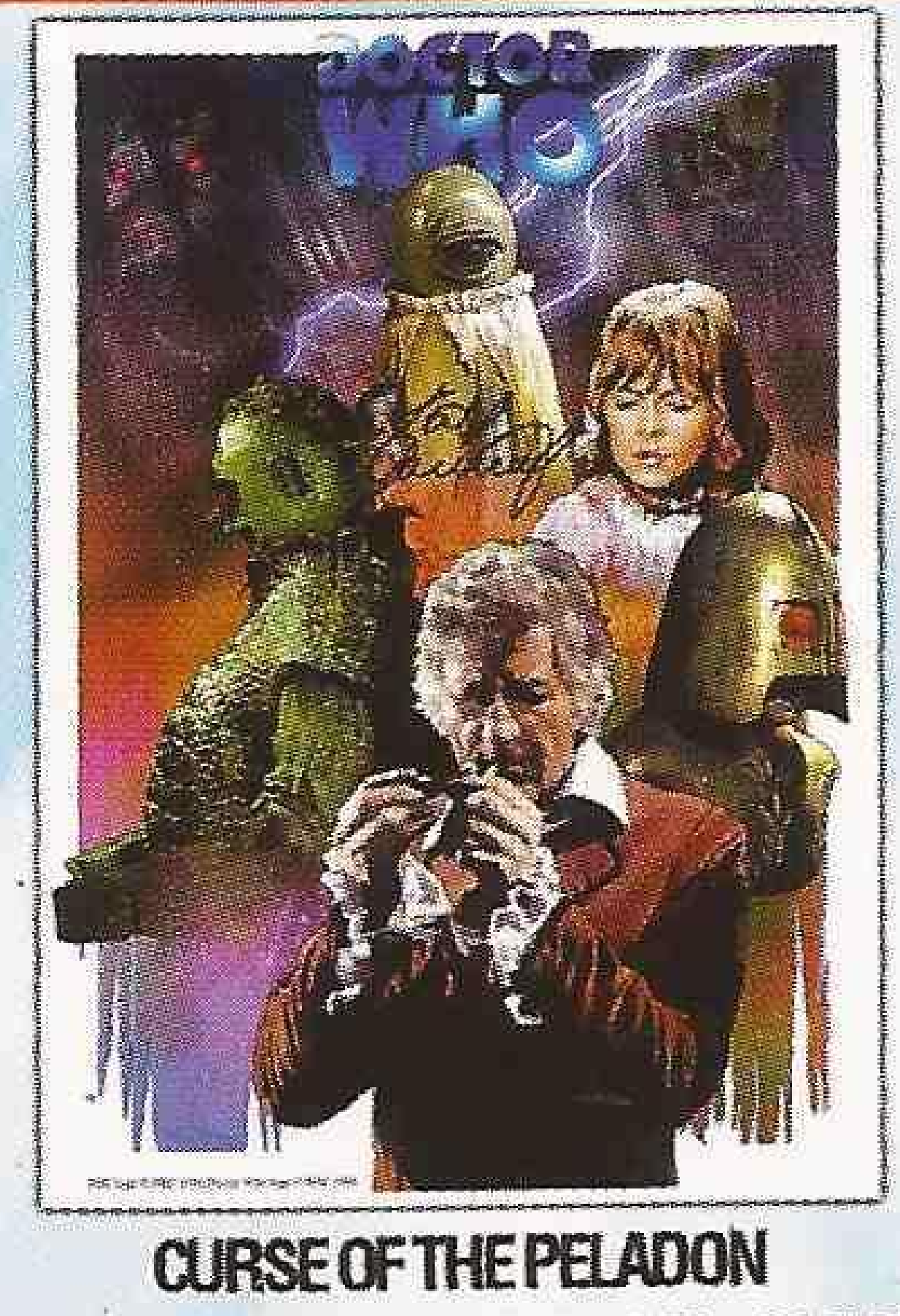

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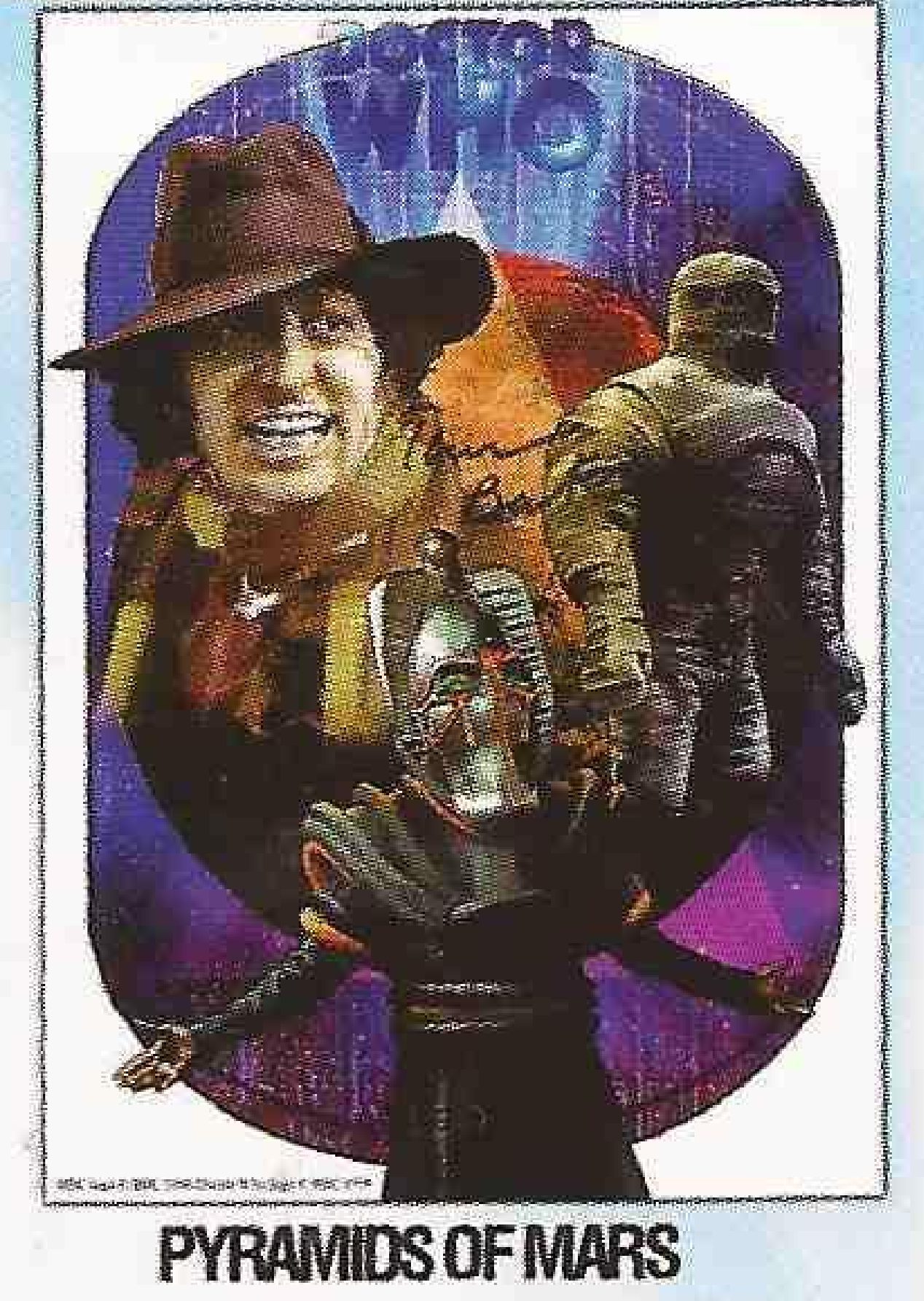

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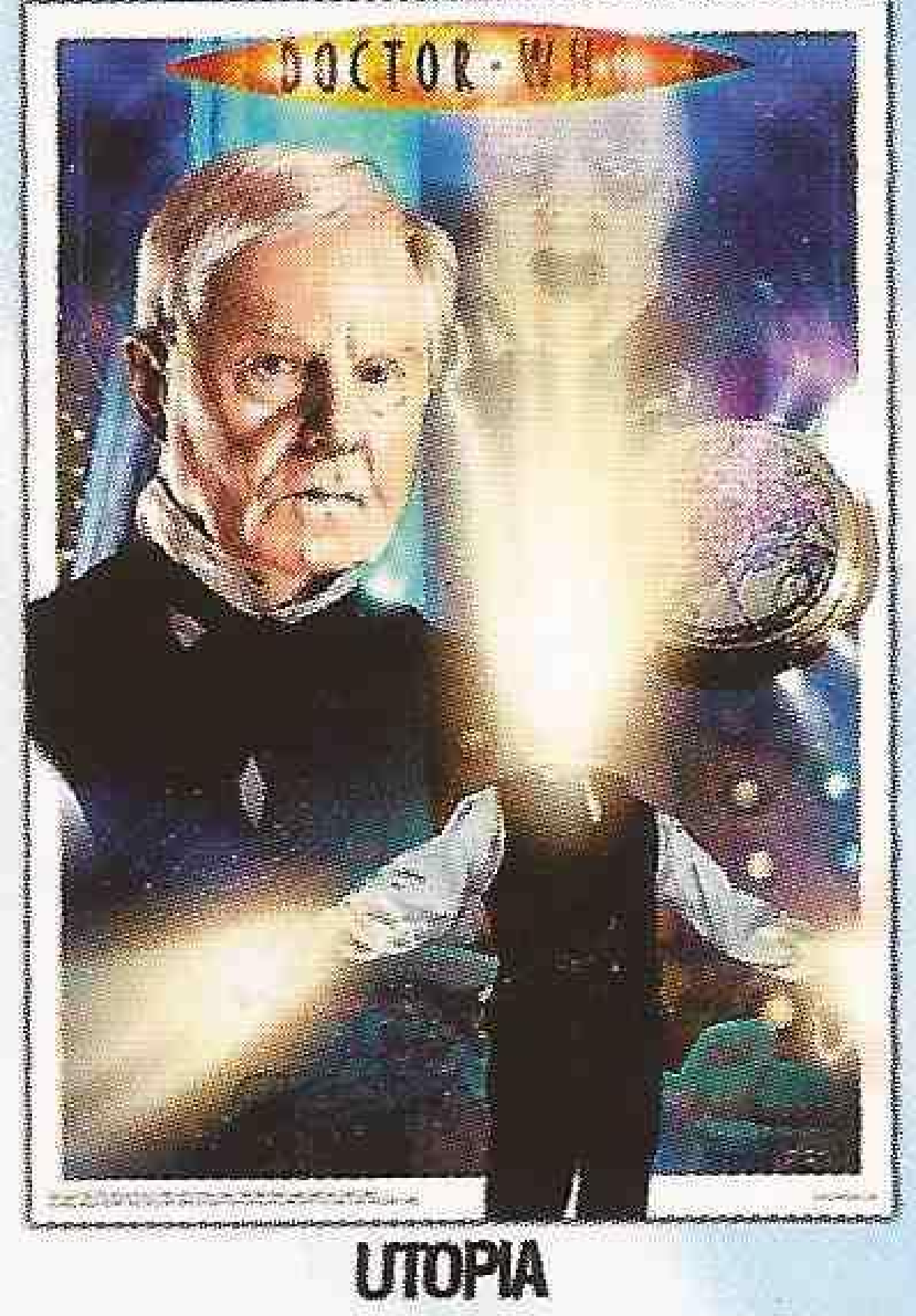

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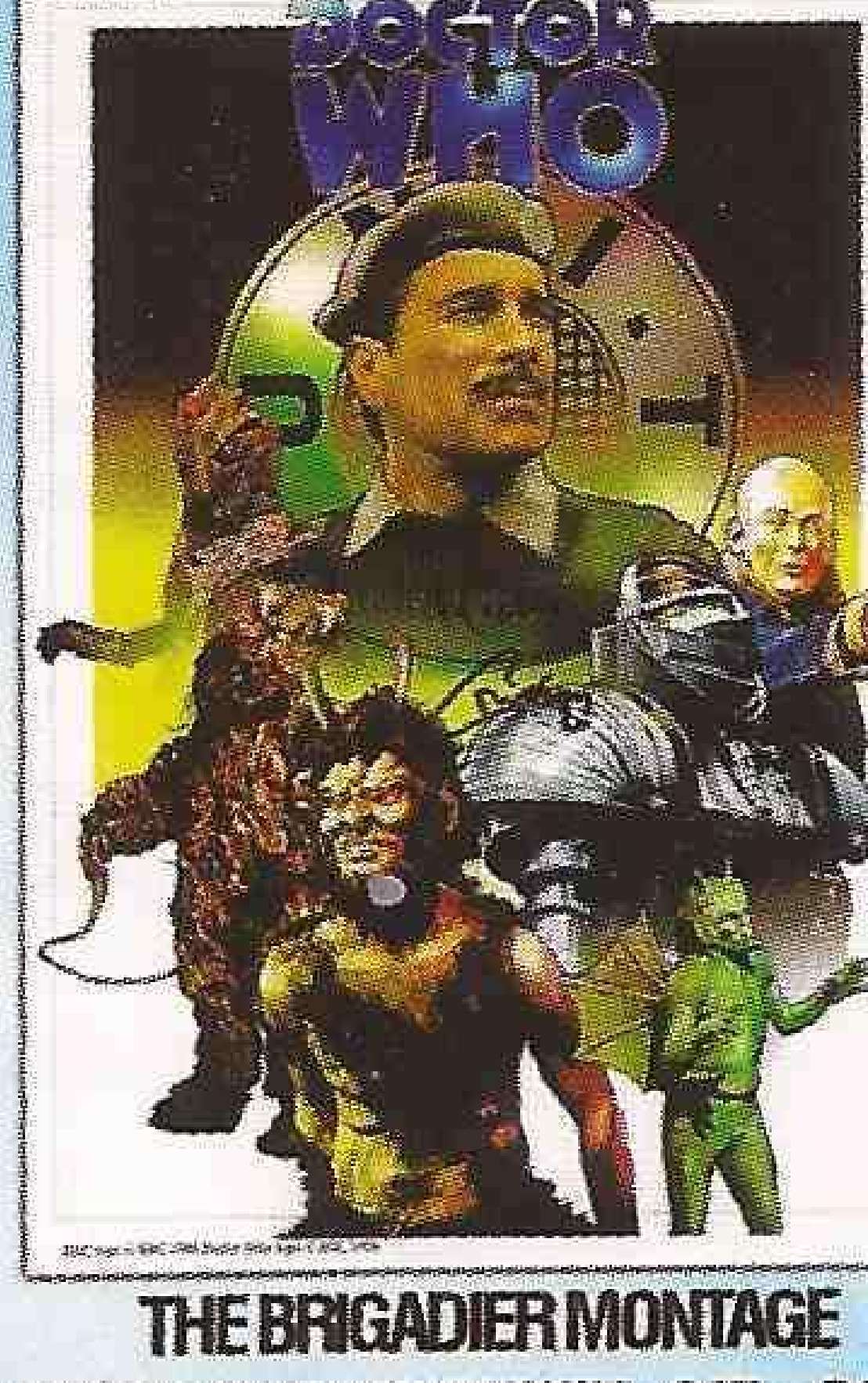

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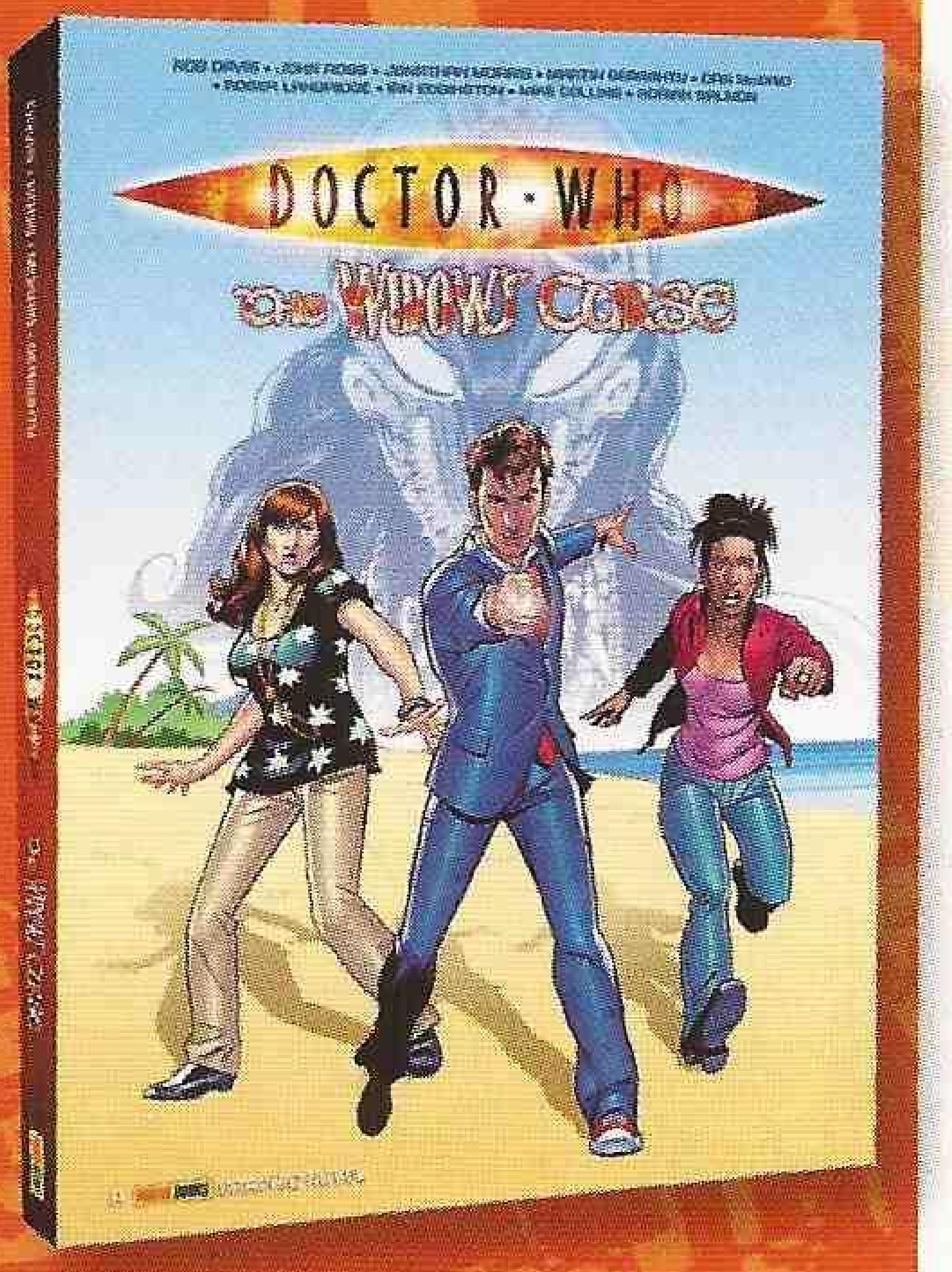

The Widow's Curse, the latest *Doctor Who* graphic novel from Panini Books, is out now priced £15.99. This handsome collection contains nine amazing full-colour stories featuring the Tenth Doctor from the pages of **DWM**, as well as a brand new exclusive commentary by the creators of the comic strips. We've **FIVE** free copies to give to lucky readers who correctly answer this festive question:

In which TV story did the Doctor first encounter the Sycorax?
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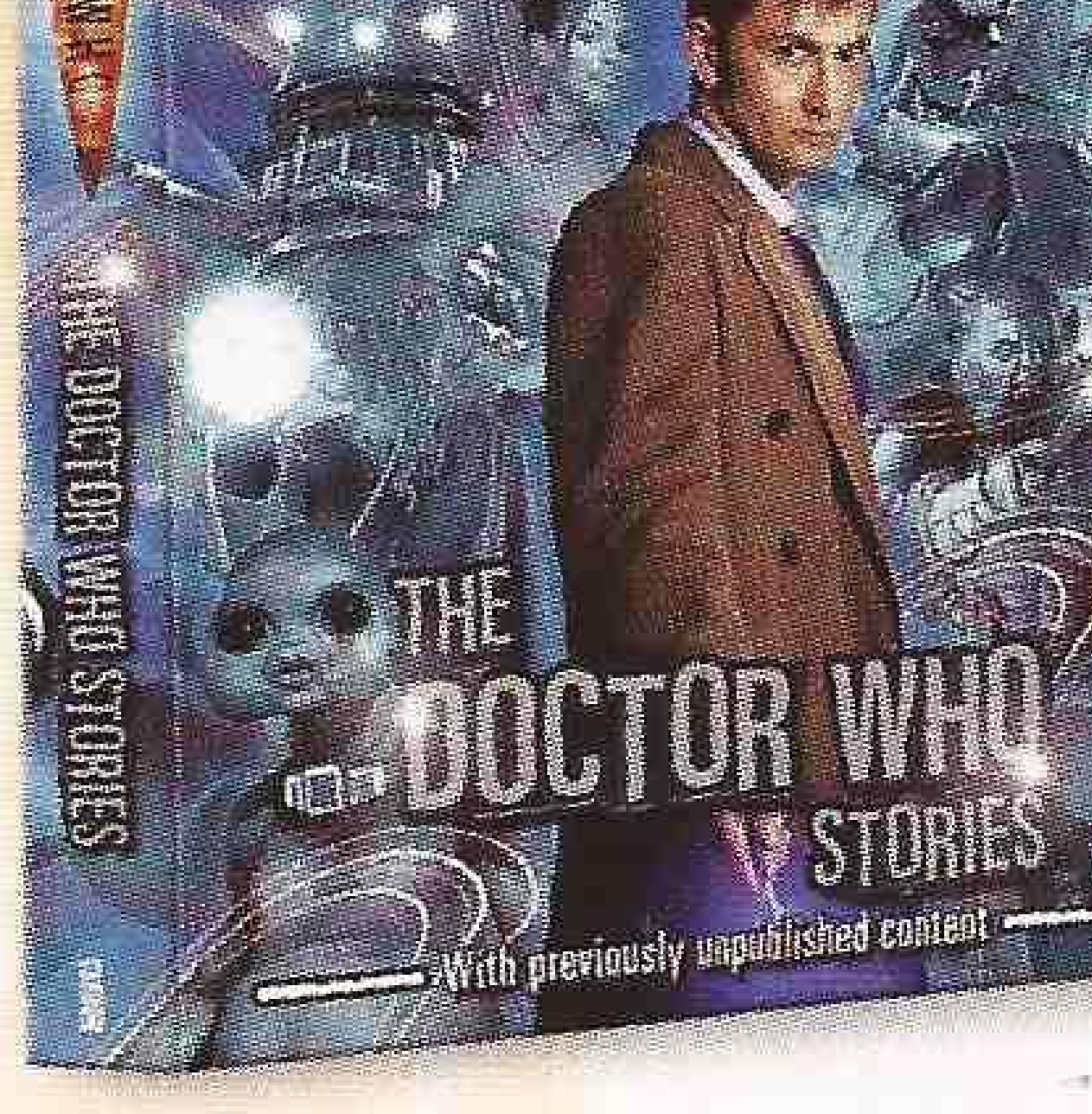

Which celebrities do we see endorsing Mr Saxon in *The Sound of Drums*?
- a) Ann Widdecombe, Sharon Osbourne and McFly
- b) Anne Robinson, Sharon Stone and Trevor McDonald
- c) Anne Hathaway, Sharon Watts and Ronald McDonald

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WIN! A Sting in the Tale CD!

The fourth instalment of the *Hornets' Nest* audio series, *A Sting in the Tale*, featuring the Fourth Doctor and Mike Yates, is released on 3 December, RRP £9.78. The lovely people at BBC Audio have kindly given us **FIVE** copies to give away to readers, and you could be one of the lucky winners if you can answer this pippin of a poser about performance:

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Which actor plays the Fourth Doctor?
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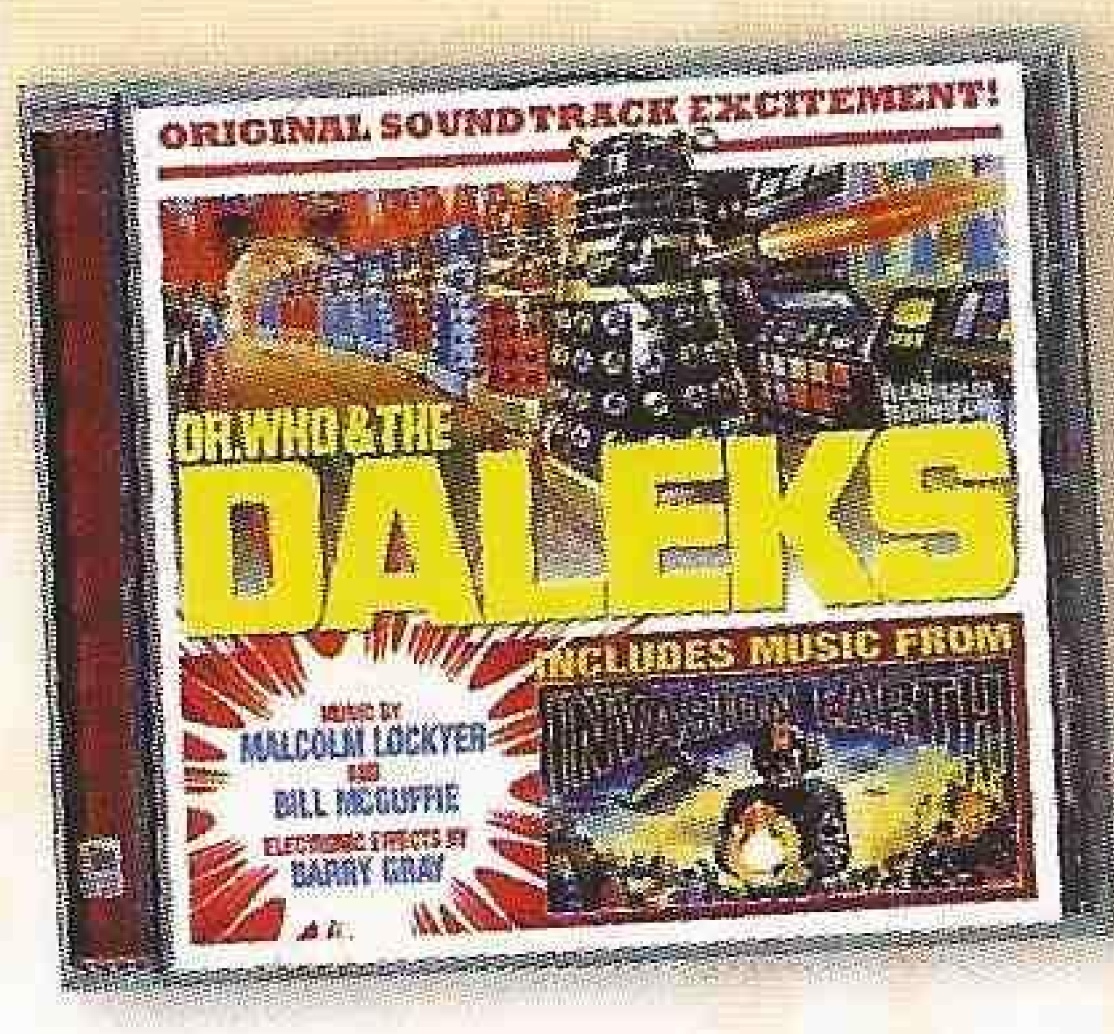
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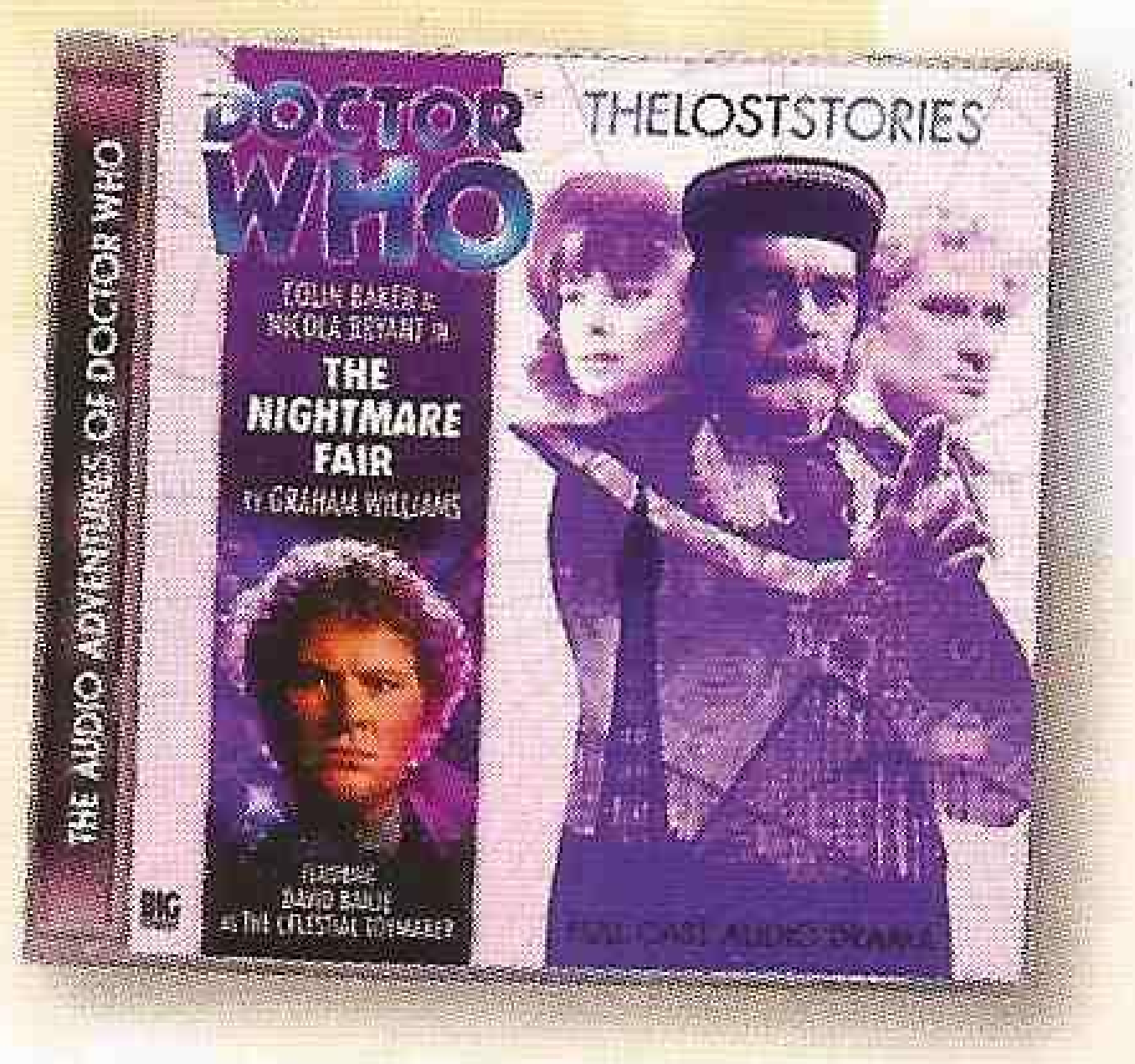
WIN! The Nightmare Fair CD!

The Nightmare Fair, the first in a new series of adaptations of 'lost' stories, is out on CD from *www.bigfinish.com* this month. The full-cast audio drama, which stars Colin Baker as the Sixth Doctor, costs £14.99. Our Big Finish chums have given us **FIVE** copies to give away and *you* could be one of the winners by giving us the correct answer to this creative question:



Which of the Doctor's old enemies returns to challenge him in *The Nightmare Fair*?
- a) The Celestial Toymaker
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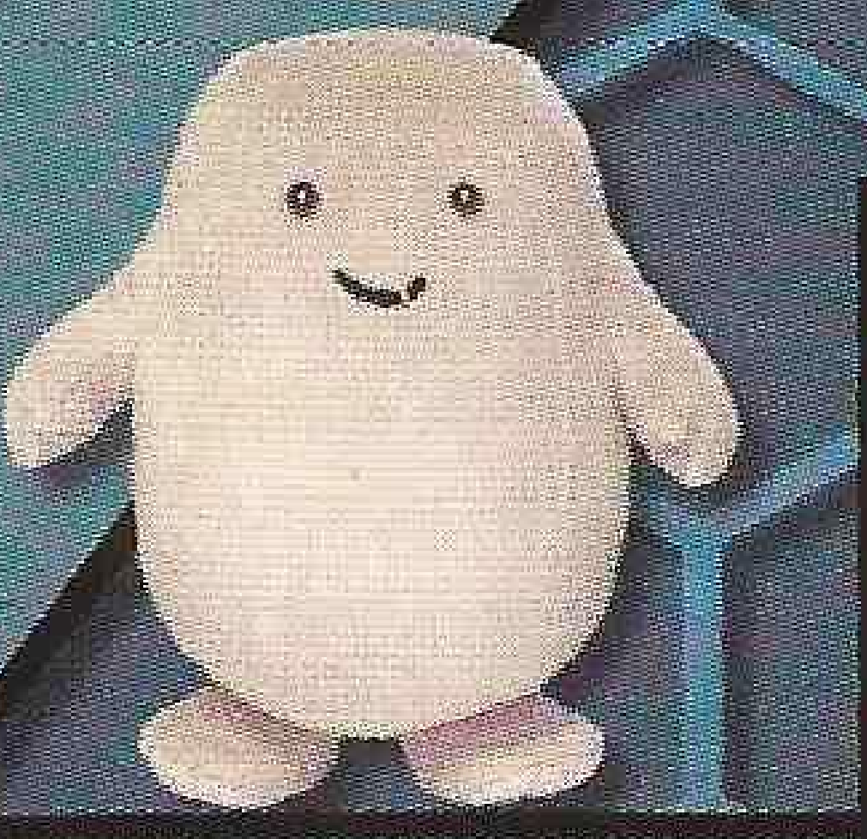

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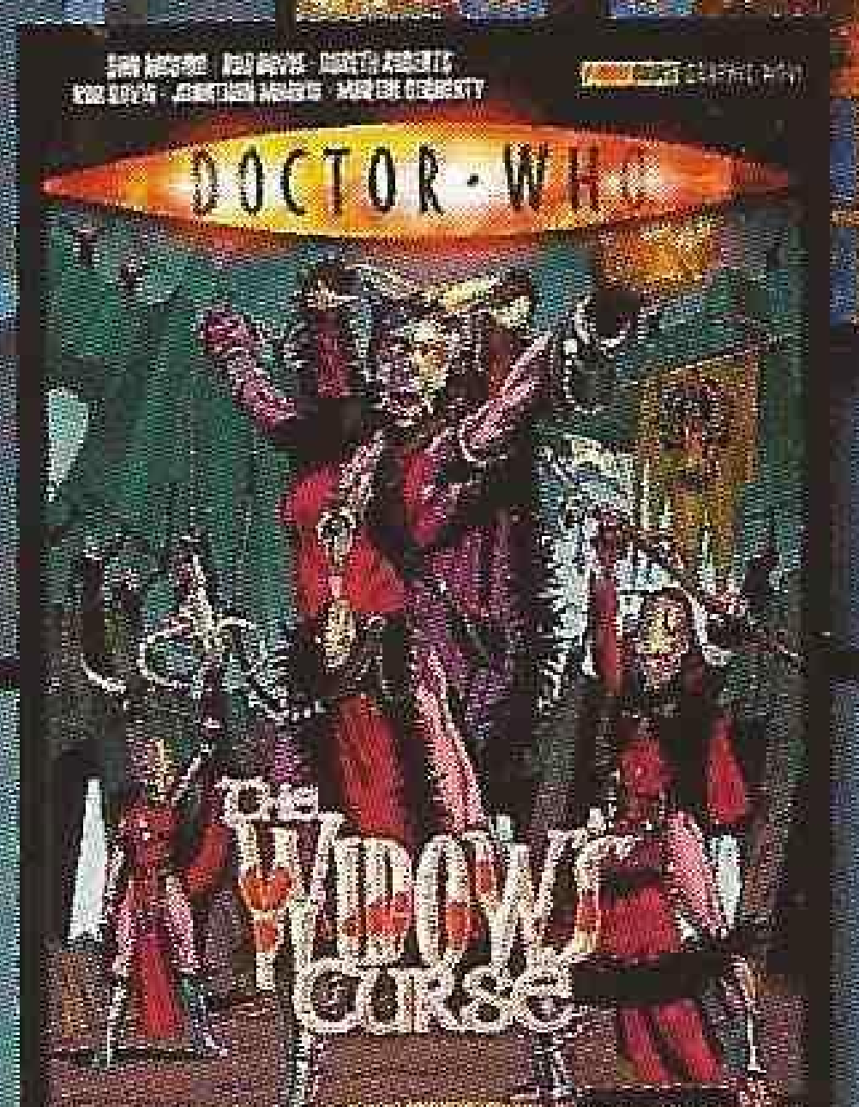
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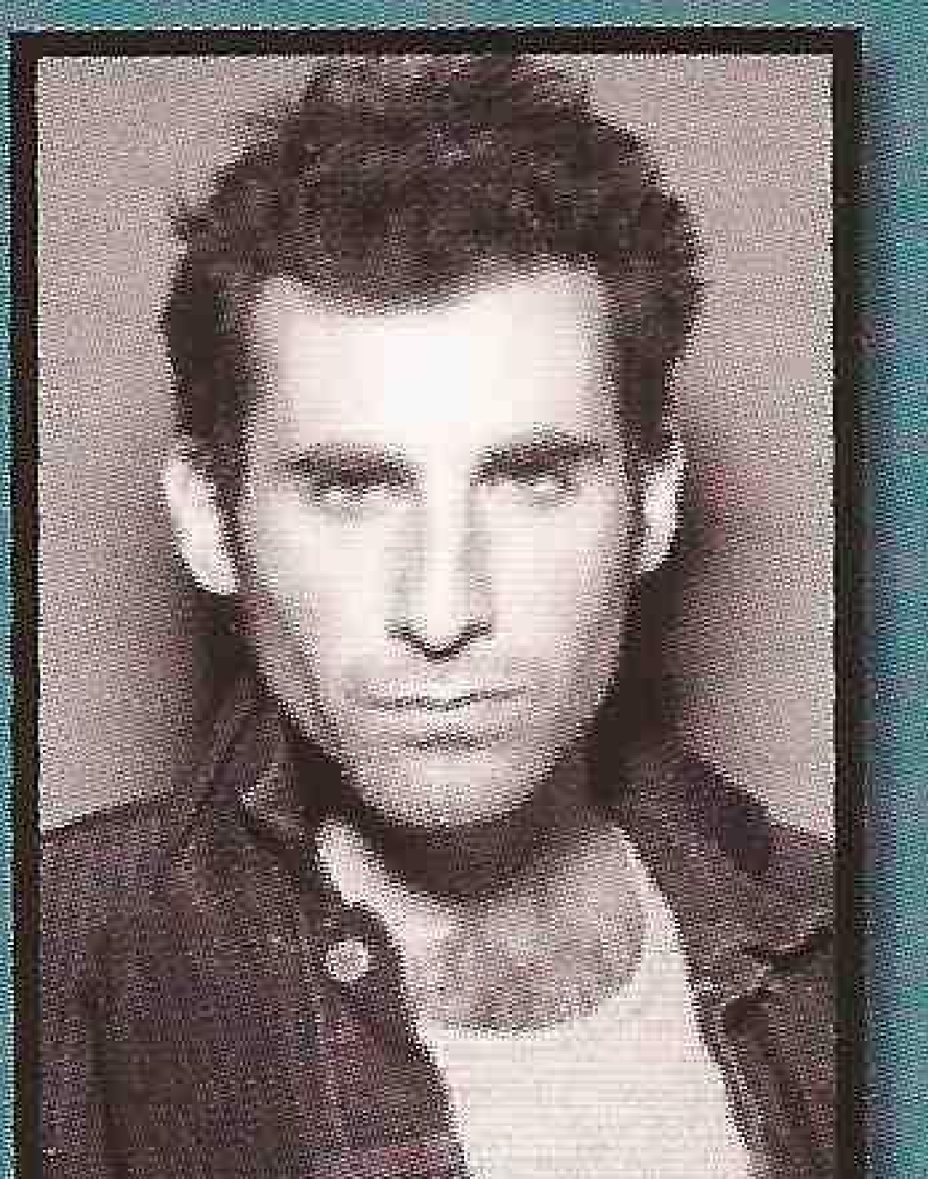

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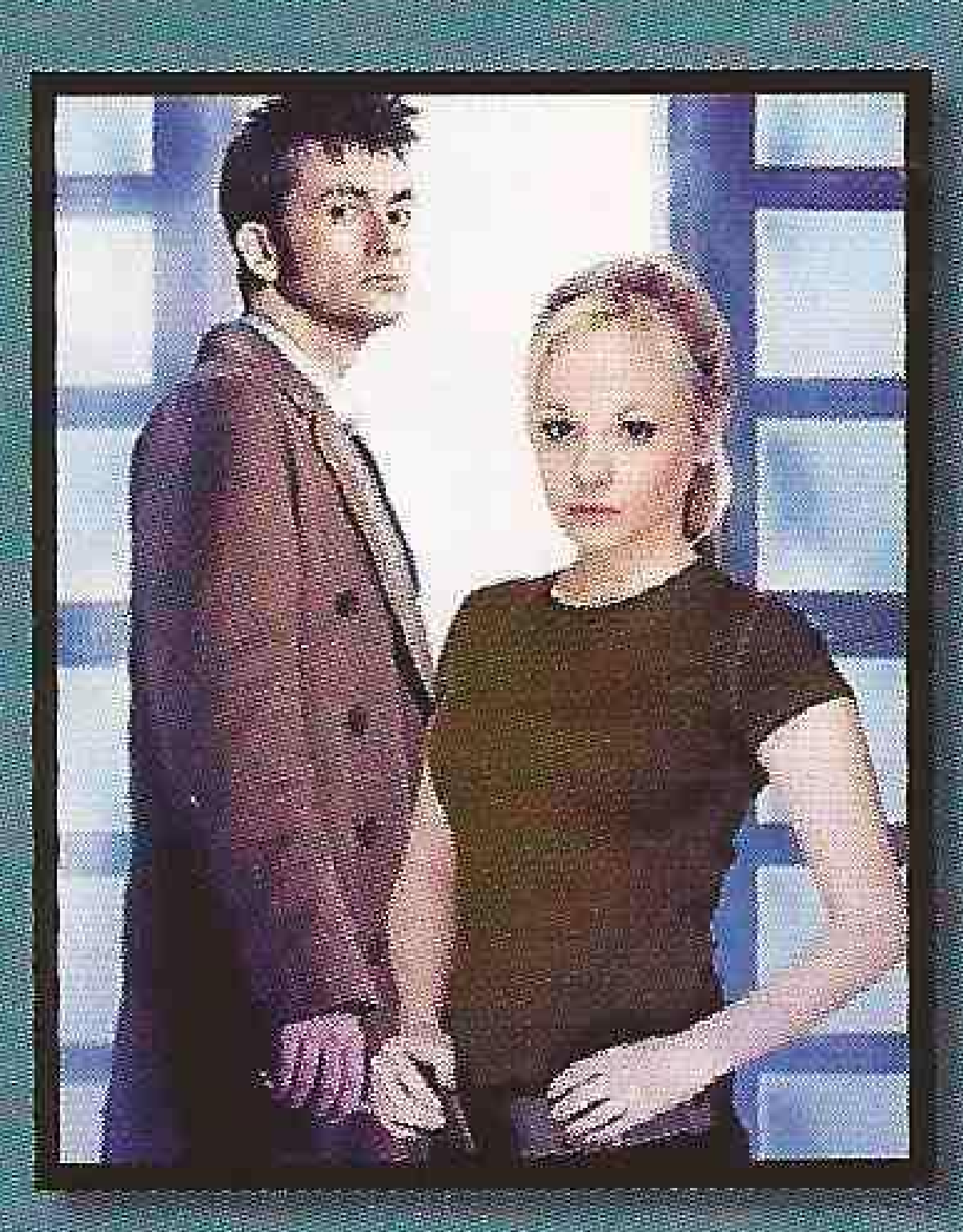

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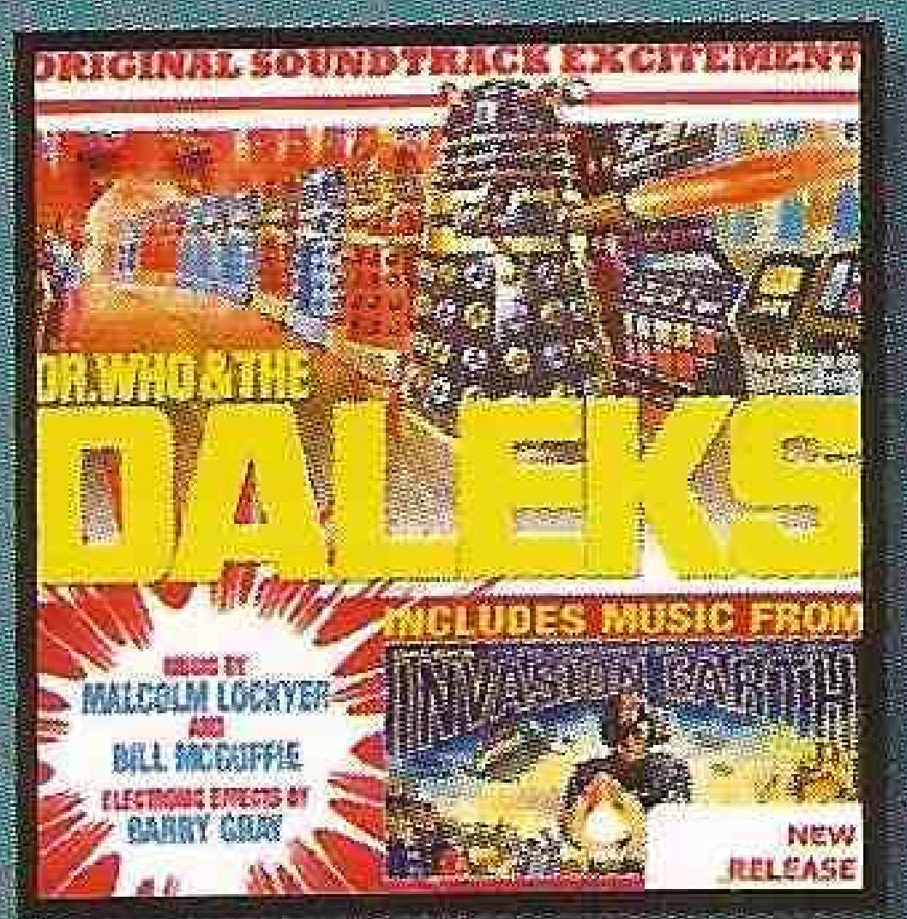
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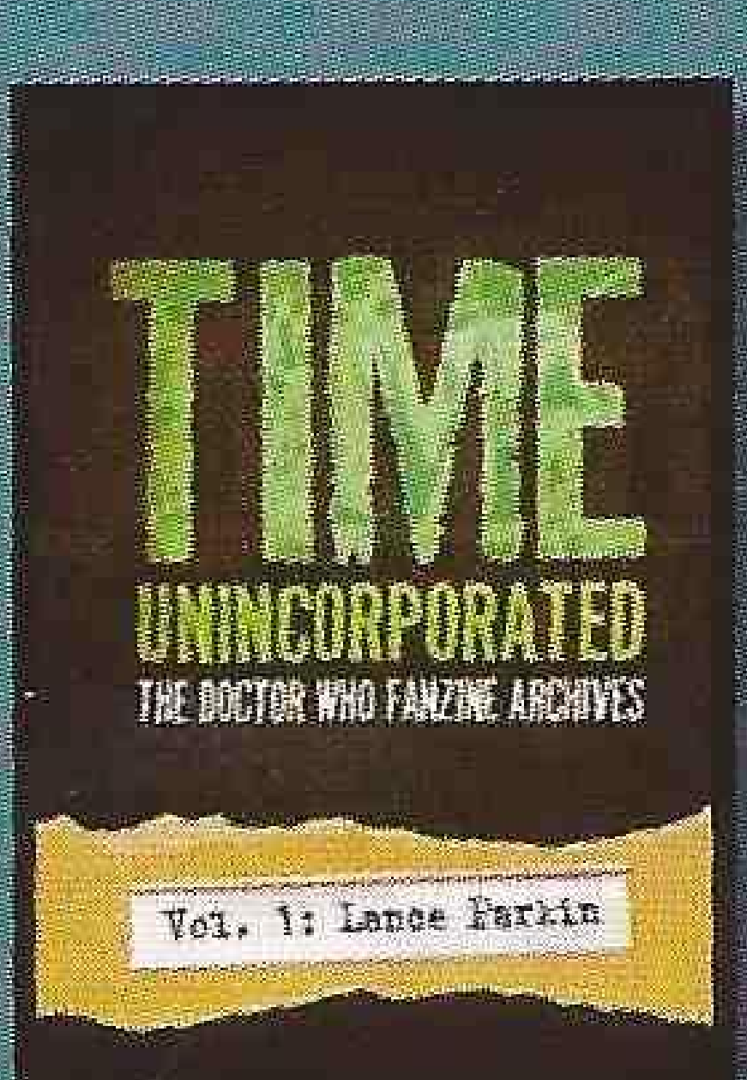
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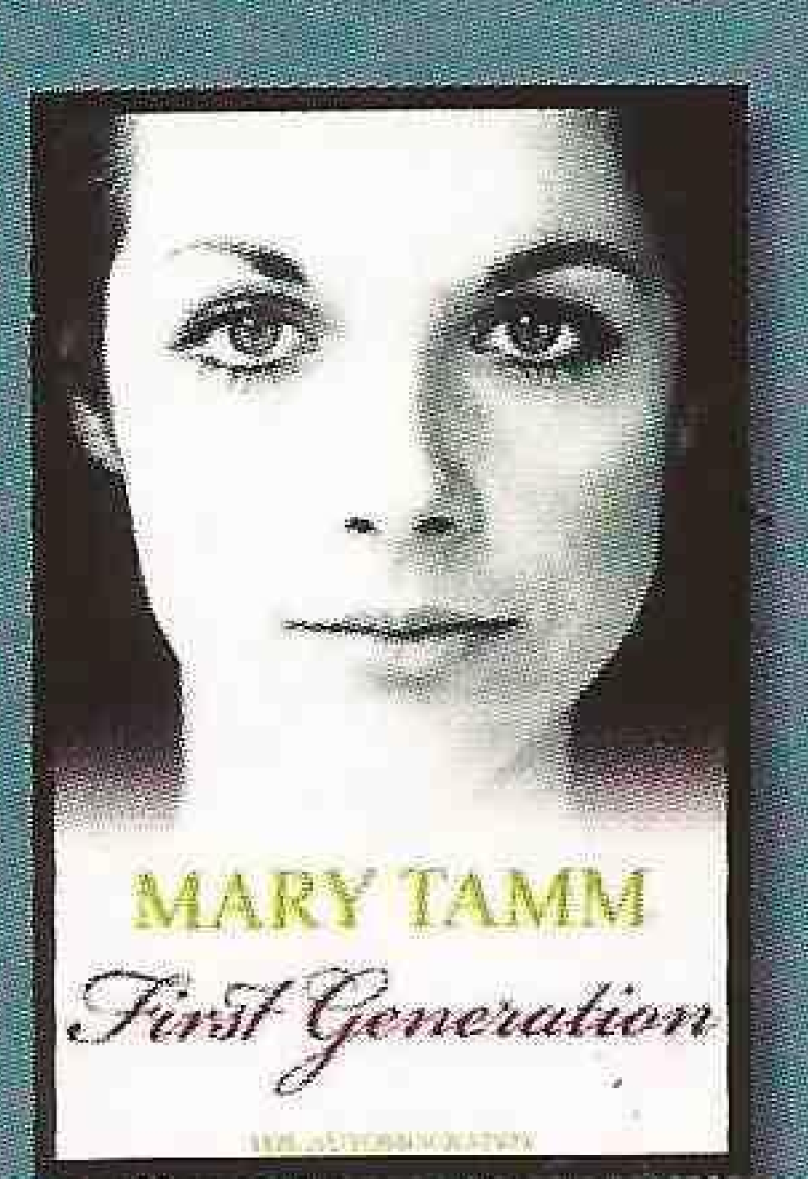
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WHO ON EARTH IS...

The *Harry Potter* star on milk, MySpace and why he'll never buy another tabloid...

Mark Williams

Hello, Mark. So I hear that you're a bit of a *Doctor Who* fan...?

"Well, I turned 50 this year, so I'm of the first real, proper *Doctor Who* generation. It was a massive part of my youth."

Who was your Doctor?

"I enjoyed Tom Baker a lot. There was a twinkle to Jon Pertwee, but he was more senior. There was a patrician element to him, and it was scary. You know, properly scary. He had a doctoral attitude. People deferred to him. He was an educator, yet quite strident as well. There was a lot of the pedagog about Pertwee. It'd be interesting to know how many people actually identify with the Doctor. Not so many, I'd have thought."

Conventionally, the companion is the audience-identification figure.

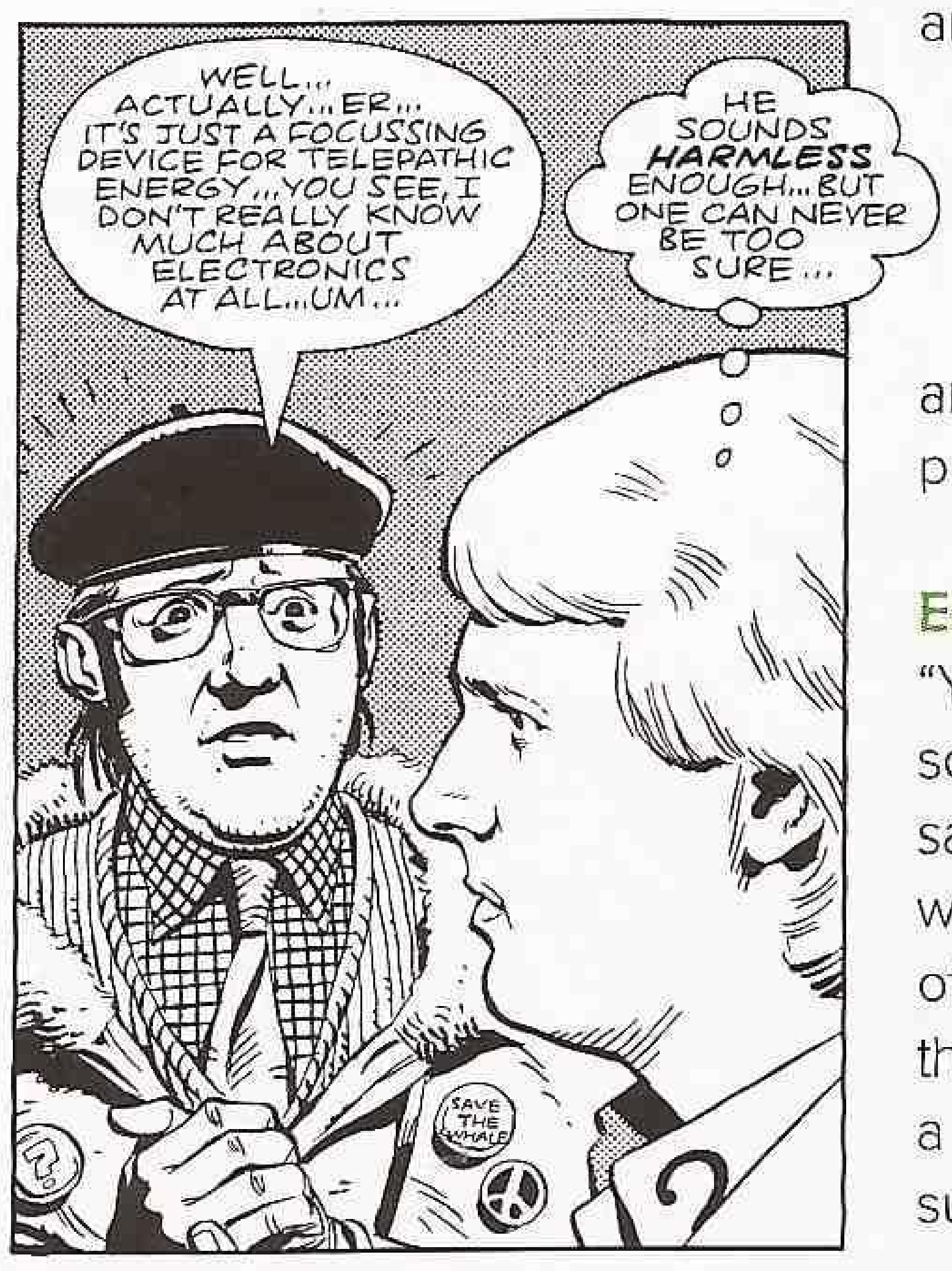
"Do you remember the Brigadier? That was a strange relationship. I never understood that one. I was always like, 'Bah, what's he doing there? Who's he?' Even as a kid, the idea that the Brigadier would turn up in his Jeep was a bit... cardboard. It was a bit *Dad's Army*. It's like *Trumpton* – why don't we ever see inside the fire station? Of course, *Fireman Sam* put that to rights – and for that we thank him."

You take this very seriously.

"It's important!"

You are, in a way, joining the ranks of *Who* companions now, as you're appearing in the audio story *The Eternal Summer*...

"No, no, no, no, no, no, no, I'm merely providing the voice for a character. His name's Maxwell Edison, and he's a UFO spotter and psychic investigator, who has adventures with the Doctor, played in this one by Peter Davison."


WELL... ACTUALLY... ER... IT'S JUST A FOCUSSING DEVICE FOR TELEPATHIC ENERGY... YOU SEE, I DON'T REALLY KNOW MUCH ABOUT ELECTRONICS AT ALL... UM...
HE SOUNDS HARMLESS ENOUGH... BUT ONE CAN NEVER BE TOO SURE...
SAVE THE WHALE

Max hails from the DWM comic strip. *[He first appeared in 1982 strip* **The Stockbridge Horror**, *pictured above, and most recently in 2009's* **The Stockbridge Child** *– Ed]*

"Now, I didn't know that at first, so I was a bit shocked, because it's like, 'Oh my God, he's got an identity already!' He's quite a cartoon-ish character, so he has to have a more believable life on audio. He lives in Stockbridge, which is, as I understand, a base for his various adventures in the comic books. That makes sense, because you can keep coming back to a nice, draw-able situation. It's BBC Stockbridge. Very English. Very *Doctor Who*. There's ever such a touch of *The Archers* about it."

How have you got into character?

"Well..."

Most actors start talking about 'truth' at this point.

"[Laughing] No, you're always lying. It's an actor's job. It's all about concentration. That's not some lovey-dovey fantasy line. What you're doing is being another person, *ie* breathing, movement, thought, via the words, to the medium, in the best possible way. It's that simple."

Right.

"People think acting is all luvvie. Well, they should try it! Pick that up, walk over there, stop there, put it down, turn around, speak those lines, pick it up again, walk back, put it down again, then turn around and say something else... people cannot do it. They think it's easy. Well, sneerers do. A lot of people think... well, a lot of people just *don't* think. They don't think about anybody else. It's like when people put milk in your tea."

Er...

"You try it, as an experiment! Ask someone, 'Do you want milk?' They say, 'Yes, please.' But do you know what most people do? Like, 90% of people? They put in how much they're having. You go, 'Oh no, that's a bit too much milk,' and they're surprised! Idiots."

What else makes you angry?

"[Thinks] The internet, sometimes. What's MySpace? Or Twitter? It's all about how many friends you've got. *Shut up!* You've got 35-year-olds bragging about how many mice they've got or what they do at the weekend and pictures of them getting off their nut. *Read a book!*"

So, what's Mark Williams' number one rule for playing Maxwell Edison?

"The main rule is, don't take the mickey. Don't patronise Maxwell Edison. If you do, you patronise the listeners. That's it, really. Then it's about good writing, and *Doctor Who* has always been characterised by good, committed writing. That's one of the reasons it's endured. People want to call it a franchise, just as people call the *Harry Potter* series a franchise *[Mark plays Arthur Weasley in the* Harry Potter *movies – Ed]*, probably in a slightly self-deprecatory way just to kind of diffuse the critical attitude. It's interesting how some critics can't cope with *Doctor Who*. We love it unconditionally, and critics don't understand that. Critics aren't geared to deal with unconditional love."

Do you worry about your reviews?

"Not particularly. Who cares what the press says? Look at the handling of [*Britain's Got Talent* contestant] Susan Boyle – I am not going to buy a tabloid ever again after what they did to her. It's gross. Anybody want to apologise? No! They've completely run out of TV stars to pillory anyway. Soon all they'll have left is a narrow group of talent-less nobodies who generate their own publicity, and that's all they can talk about, forever." DWM

> **"Max is quite a cartoon-ish character, so he has to have a more believable life on audio..."**

Mark Williams was talking to Benjamin Cook. The Eternal Summer *is released by Big Finish on 30 November – £14.99 on CD or £12.99 to download.*

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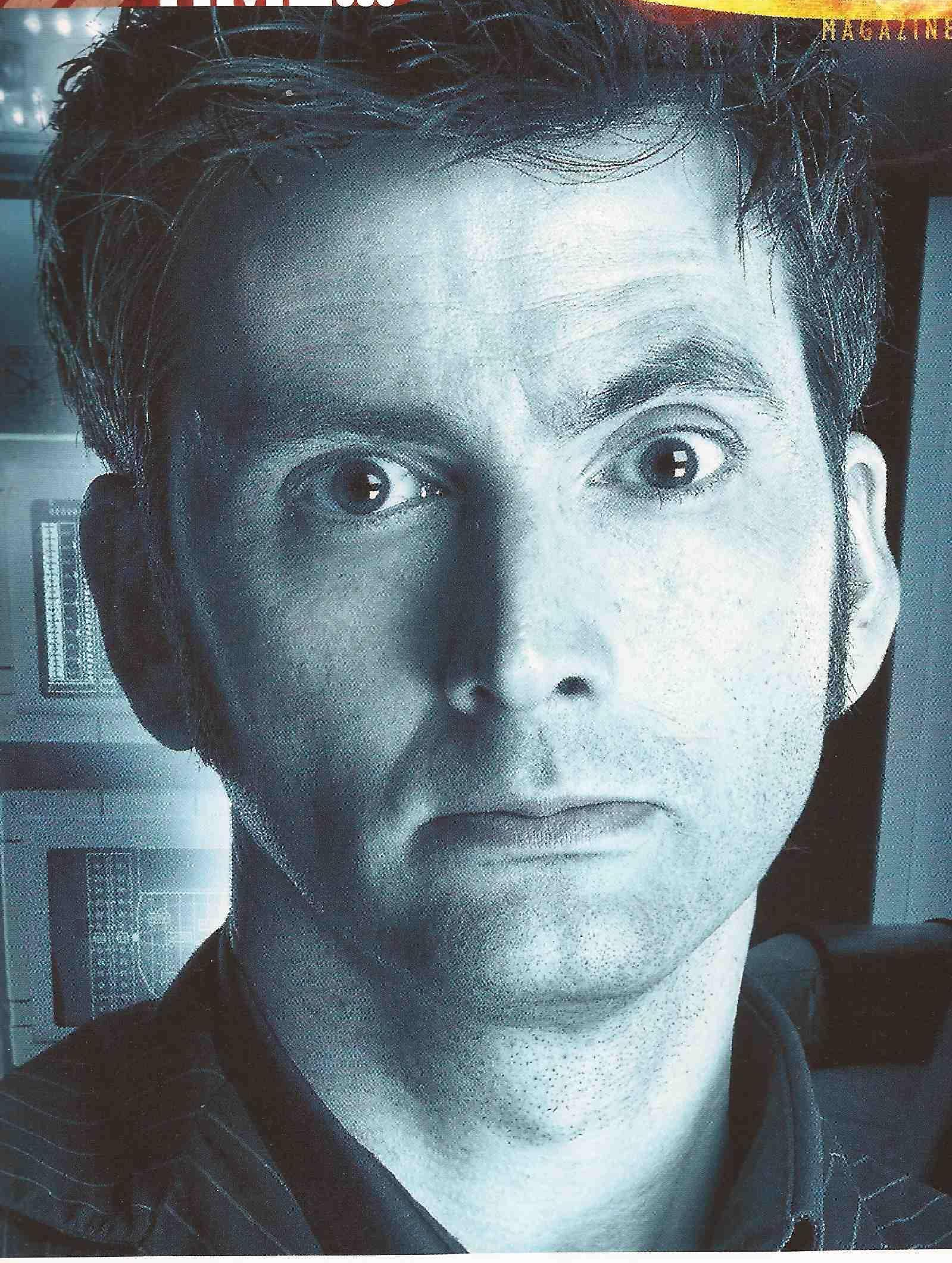

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